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A CLASSIC!**

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ON SHAPING
THE SAGA

BLOCKBUSTER!

THE MAKING OF
LEGO STAR WARS III:
THE CLONE WARS

BLASTER!

ESSENTIAL
COLLECTIBLES
REVEALED!

**FRIENDS
IN HIGH
PLACES**

INSIDER PREVIEWS THE RETURN
OF CHEWBACCA AS THE WOOKIEE'S
FACE THEIR DEADLIEST FOES!



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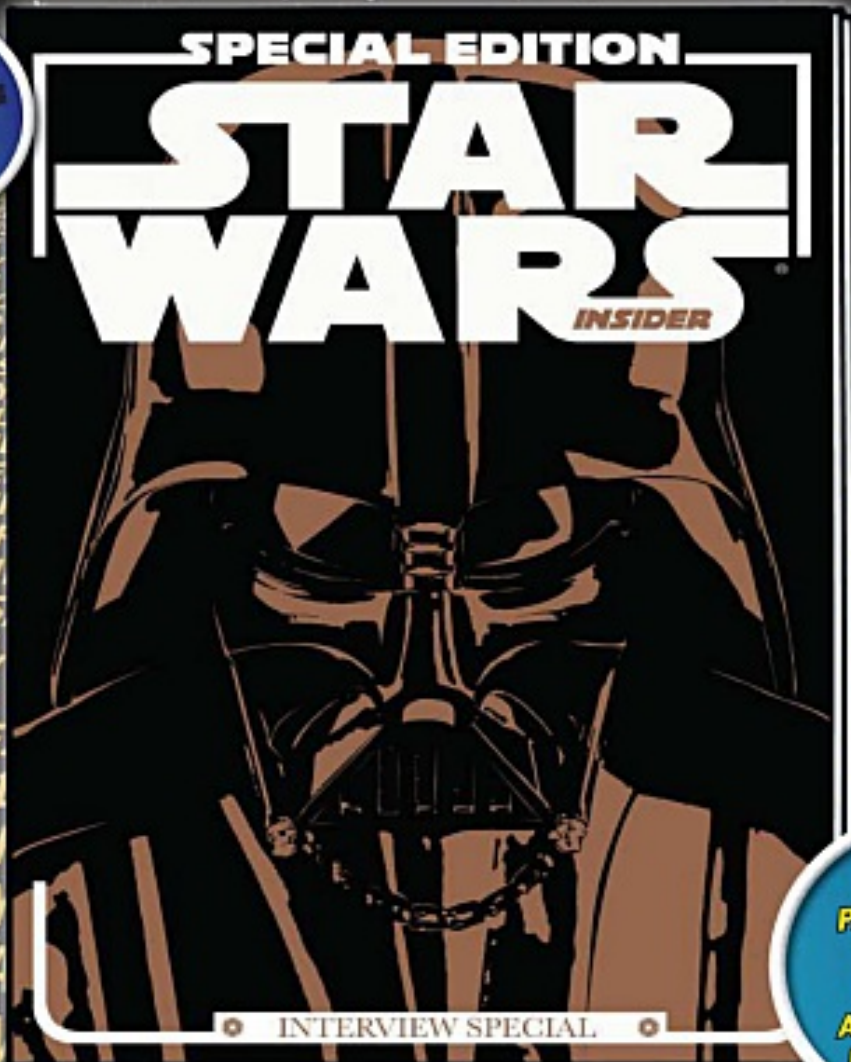
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"It's not wise to upset a Wookiee." —Han Solo, *Star Wars: A New Hope*

It's impossible to not fall in love with Chewbacca from the moment he first appears in *Star Wars: A New Hope*. He's the saga's gentle giant; a kind, reliable soul who stands by his friends and yet has amazing physical strength, ready to be directed against anyone who threatens his friends. We never actually see him pull anybody's arms or legs out of their sockets, but there's always the chance that he will lose his famously precarious Wookiee temper.

One of the coolest pieces of backstory in the saga is the ongoing conflict between the Wookiees and the Trandoshans who count the bounty hunter Bossk as one of their kind. Who better than *Star Wars*' continuity expert Leland Y. Chee to explain the history of these warring species in preparation for *The Clone Wars*' spectacular season finale?

Also this issue, we take a look at the work of Darren Marshall, who creates astonishing sculptures of the characters from the saga to establish how they will look in *Star Wars: The Clone Wars*. It's a fascinating process and we even have never-before-seen artwork to show how the characters are lighted and shot for the show.

The biggest news for fans of the Expanded Universe will be the return of original fiction to the pages of *Insider*.

The first tale in our ongoing series is written by author Paul S. Kemp, and is required reading for anyone interested in Darth Malgus from the upcoming game, *Star Wars: The Old Republic*! As some of you know, we made the decision to include some fiction after a lively panel at Celebration V where readers requested we feature all-new stories from the *Star*



BLOCKBUSTER!

Head to page 24 for a look at the all new LEGO *Star Wars: The Clone Wars* videogame as co-project lead Andrew Bell takes us through some of the thrills in store for players of this mini-epic!

Wars galaxy. Let us know what you think! Don't forget we still have our amazing R2-D2 magazine binders available for anybody starting a subscription to *Insider*. It might just be the only way to keep your collection completely safe.

May the Force be with you all,

Jonathan Wilkins
Jonathan Wilkins,
Editor

DOCKING BAY

STAR WARS INSIDER

THIS ISSUE....

"WILL SOMEBODY GET THIS WALKING CARPET OUT OF MY WAY!"—PRINCESS LEIA, *A NEW HOPE*

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Celebrating the very best of *Star Wars* fandom from around the world!



LAUNCH

SEASON THREE EPISODE PREVIEWS



“PADAWAN LOST”

Director: Dave Filoni

Writer: Bonnie Mark

The hunt is on! Can Ahsoka Tano save a group of younglings stranded on the planet Iwasskah? Will Anakin disobey orders and mount a rescue attempt? Time is running out as the Trandoshan hunters are getting closer to their prey.



P A D



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Star Wars: The Clone Wars sculptor Darren Marshall discusses the craft of making

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"WOOKIEE HUNT"

Director: Dave Filoni

Writer: Bonnie Mark

An unexpected ally lends a hand as Ahsoka and the Padawans formulate a daring plan of escape. As the Trandoshans move in for the kill, all hopes rest on a kindly Wookiee named Chewbacca.



PETER MAYHEW ON CHEWIE'S RETURN!

When you heard that *Star Wars* was going to be an animated series, did you ever imagine that Chewbacca might be involved?

I thought he might, it all depended on which way they were going. Certain characters are necessary, obviously, Threepio and Artoo, but to bring back a character like that, yes, it was a possibility.

Were you familiar with the show?

Yes. I'm friends with Daniel Logan [Boba Fett] so I watched it just to see what he was doing and I liked it. It's going to be interesting for fans to see who Chewie is going to be friendly with and who gets on the bad side of Chewie's temper!

I visited the Lucasfilm Archive [above and right] and met with Dave Filoni [supervising director], Cary Silver [producer] and Joel Aron [effects supervisor] to help advise on the look for Chewie on the show.

How did the animation team do?

Are you pleased with *The Clone Wars* version of Chewbacca?

Everything is right. The face is great. I think everyone will be very pleased with what the animation team has accomplished. They've done a wonderful job!



LAUNCHPAD MAKING IT IN MINIATURE

ONE OF THE HEROES OF THE *STAR WARS* UNIVERSE SADLY PASSED AWAY IN DECEMBER. *INSIDER* CELEBRATES THE WORK OF MODEL MAKER GRANT MCCUNE. WORDS: BRIAN J. ROBB



Grant McCune might not be the first name that springs to mind when it comes to thinking about R2-D2—that'll always be Kenny Baker—but he played a vital role in bringing life to the plucky little astromech droid.

A specialist in models and miniatures, McCune was one of the five Oscar winners for the original *Star Wars*, walking away with the gold statuette for his work as chief model maker on the miniature and optical effects unit for *Star Wars: A New Hope*. He was also Oscar-nominated for his work on *Star Trek: The Motion Picture* (1979) and helped bring the original *Battlestar Galactica* TV series (1978) to the small screen.

For R2-D2, McCune was responsible for much of the heroic droid's detailing, but his *Star Wars* work also involved helping construct many of the film series' classic vehicles, including the *Millennium Falcon*, the

Empire's *Star Destroyers* and the *X-wing* fighters. He even appeared in the movie as one of the *Death Star* gunners.

McCune helped develop the groundbreaking computer motion control system that revolutionized the use of models in moviemaking. Working within the limitations

of blue- and green-screens, McCune understood that a new technique was required to allow the movie camera and the miniature model to move simultaneously. This led to him working with some pretty small models: "The *Star Destroyer* in the beginning? It was three feet long," he recalled in 2007 at an anniversary screening of *A New Hope*. "And inside that little bay, it was a little bigger than a deck of cards."

His start in the world of model work came with something rather larger: the shark in Steven Spielberg's *Jaws* (1975), which he developed alongside Bill Shourt.

Following *Star Wars*, McCune left Lucasfilm to become a partner at Apogee and worked on special effects for many films including *Die Hard* (1988), *Never Say Never Again* (1983), *Big* (1987), *Caddyshack* (1980), and Mel Brooks' *Star Wars* parody *Spaceballs* (1987). Later he launched Grant McCune Design and became involved in developing effects work for *Speed* (1994), *Batman Forever* (1995), *Red Planet* (2000), *Spider-Man* (2002) and *Serenity* (2005). His last film was *Sylvester*





Stallone's *Rambo* in 2008.

McCune had clear advice for those wanting to get into the special effects field, drawn from his many years of experience: "I've always told people to get a good background in photography first. The most important thing is what you see with your eye," he said in a interview with *Popular*



Mechanics in 2009. "Movies are a lot different from reality. This is because you've isolated the viewer's eye to a certain spot—you can't look anywhere else. If you're a photographer, you get the idea of what you need to do by analyzing what it is that needs to be set and where it is and how much detail it should have.

All the best people who ever worked for me were first good with the eye."

Grant McCune died of pancreatic cancer at the age of 67 on December 27, 2010. He leaves behind a wife, son, and daughter—and a body of inspiring cinematic work that will continue to entertain millions for years to come. ☹



MAY THE FORCE BE WITH BLU!

Book a week of September for vacation, make sure your Blu-ray player is in good working order, and fire up the THX surround sound, because the *Star Wars* films will be released in one complete set for the first time in High Definition Blu-ray in September 2011.

Die-hard fans (if you're reading this magazine, that's you!) can get the full experience with a nine-disc set that

includes all six films plus three additional discs featuring more than 30 hours of extensive special features including never-before-seen deleted and alternate scenes (like the scene from *Return of the Jedi*, above), an exploration of the exclusive *Star Wars* archives, and a few surprises!

If you want your saga in small chunks, then the *Star Wars: Prequel Blu-ray Trilogy* (a three-disc set that includes Episodes I-III)



and the *Star Wars: Original Blu-ray Trilogy* (a three-disc set that includes Episodes IV-VI) will also be available.

LAUNCHPAD



"THAT'S NO FACT!"

Are schools dumbing down or are kids just outsmarting adults by purposely giving ridiculous answers in surveys? What is one to conclude from a report in British newspaper *The Daily Telegraph*, which says that out of 2,000 British schoolchildren aged 6-12, one in six believe the Death Star is the furthest planet from Earth? Of course, kids who read the newspaper could be confused, since a Google search of "Daily Telegraph UK" and "Death Star" turned up 89,200 results!

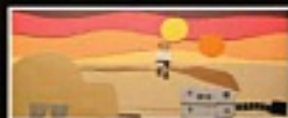
There were, however, other outrageous answers. One-in-five schoolchildren said they believe that Buzz Lightyear (from *Toy Story*) was the first man on the Moon, that Albert Einstein was Frankenstein's brother, and that Jack Bauer (from *24*) was behind the Guy Fawkes gunpowder plot to blow up Parliament...in 1605!

Expanded Universe: <http://tinyurl.com/33uxcmb>

ENTIRE STAR WARS TRILOGY IN TWO MINUTES RETOLD IN PAPERCRAFT!

Jeremy Messersmith got his safety scissors out and chopped up sheets of colored paper, using them to animate the complete original *Star Wars* trilogy—*South Park* style. It's cute, all the characters and situations are instantly recognizable, and it's interesting to see how he's edited the story down to just two minutes and 40 seconds!

Expanded Universe: <http://tinyurl.com/3ypoc4c>



GUGGENHEIM INCLUDES STAR WARS VIDEO IN YOUTUBE GALLERY!

A *Star Wars* tribute video made it to the shortlist for YouTube Play. A Biennial of Creative Video, a collaboration between the largest video-hosting site and the art museum, it was one of 125 videos selected out of 23,000 submitted, although it didn't make the final round of 25. Designed and produced by Brent and Blake Cousins, "Chronicles of Young Skywalker, Episode II" stars Brent's son Cameron, then three-years-old, as young Luke and features incredible special effects! The video won the award for "Best Action Heroes" at the 2010 *Star Wars* Fan Movie Challenge sponsored by Lucasfilm and Atom.com. Expanded Universe: <http://tinyurl.com/4rhhrh3>



R2-D2 GO-KART!

For some people, an action figure just isn't enough. One fan has built a motorized replica R2-D2 out of an old plastic barrel and some 2x4 wooden planks, complete with sound effects. It cost in the region of \$300 and uses old motors from a defunct electric wheelchair as well as some old Christmas tree lights. Not only that, there's enough room inside for the kids (or dad!) to ride around as if R2 were a go-kart! No reaction from the weird hairy life form following R2 around in the video, though. We suspect it's some species of Wookiee!

Expanded Universe: <http://tinyurl.com/2exk3k6>

A TYDIRIUM TOUCHDOWN?

It's a classic American football rivalry, and the pre-game hype led the tabloid *New York Post* to do its front page and cover of a special section as a *Star Wars* parody before the underdog New York Jets faced the New England Patriots in mid-January. Darth Vader was Patriots coach Bill Belichick and Jets coach Rex Ryan seemed to be a cross between Han Solo and Jabba the Hutt, with his wife Michelle as Jabba's slave girl Leia. It must have helped: The Jets won 28 to 21. Photo Illustration: Peter LaVigna/*NY Post*



COSTA RICAN TREEHOUSE COMMUNITY INSPIRED BY STAR WARS' EWOK VILLAGE

Saving an area of secondary growth rainforest scheduled for logging in the mountainous Southern Zone of Costa Rica, Erica and Matt Hogan purchased the site and built Finca Bellavista, an off-the-grid community modeled after the Ewok village from *Return of the Jedi*.

"The Ewok village was only featured for a split second in *Return of the Jedi*, but it left such a lasting impression

there are few people who don't know what ...[it] is," Matt Hogan told ABC news.

The site now features about 24 structures in the trees alongside 40 other more Earth-bound properties. They are all are extremely eco-friendly, powered by using solar power and recycling, but also high-tech with area-wide WiFi. There's even hydropower from a local waterfall. Expanded Universe: <http://tinyurl.com/4s2wbr8>



STAR WARS FAN BUILDS STORMTROOPER HELMET FROM TWO MILK JUGS

It's amazing what you can do with two empty plastic milk jugs: this is recycling in action! Step-by-step instructions, complete with very useful photos, show how you can replicate this fun project—ideal for a family evening or an event during any holiday. Expanded Universe: <http://tinyurl.com/2vr7obb>

STAR WARS

APRIL 2011

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INTERROGATION DROID!



STAR WARS INSIDER GOES BENEATH THE ARMOR OF BOUNTY HUNTER-IN-TRAINING BOBA FETT AND LEARNS WHAT DANIEL LOGAN THINKS OF HIS FELLOW CLONES, HIS FALLEN FATHER, AND WHY HE'S TOUGHER THAN ANAKIN SKYWALKER! WORDS: CHRIS SPITALE



Boba Fett: Ready for leaks and tough questions!

Who would win if young Boba met young Anakin for a playground fight?

Boba of course! Anakin did grow up to be Darth Vader, but as a kid he was kind of a wimp. I think he would go crying back to his mom after Boba showed him who was the boss in the playground! I think Boba would take Anakin's lunch money as well. No blue milk for Anakin.

If they were cloning Daniel Logan, what trait would they likely alter? I'd maybe be a bit taller. Six feet would be nice. Other than that, clone away!

If you had clones of yourself running around, what kind of mischief would they cause?

Well, since I seem to get into enough mischief for an army already, I can only imagine what an army of clones of me would do! I would put them all to work. That way I could sit back home and relax. Plus, I would call George Lucas and let him know I could save him a bundle on CG clones.

What was it like for Boba growing up where all of your playmates were carbon copies of himself?

No one makes fun of how you look! And at roll call at school, if you wanted to play hooky you could get one of your buddies to step in for you. However, the downside was there were no girls!

What were the drawbacks to living on a rain-soaked planet like Kamino?

The leaks! The people of Kamino were great at cloning, but not the best roofers.

Was it hard getting a learning permit for *Slave I*?

Actually, since Boba was an exact clone of Jango, he got away with using Jango's license.



NAME: DANIEL LOGAN
ALIAS: YOUNG BOBA FETT

FIRST APPEARANCE: *Star Wars: Episode II Attack of the Clones*

Which lessons did Boba regret not learning from Jango?

Unfortunately for Boba, he ignored some of the jet pack lessons. Look what happened to him at the Sarlacc pit on Tatooine.

What was the worst thing about being an orphaned bounty hunter?

Trying to take over the family business at such a young age! Boba could not fit into the armor right away, and getting insurance on *Slave I* for a 10-year-old is very expensive.

If Aurra Sing is your animated maternal figure, which bounty hunter is most paternal?

Obviously that would be Jango, but since he has been taken away from Boba by Mace Windu, second best would have to be Bossk. He did go to jail with Boba. I know later they have some issues, but for the time being, Bossk will do.

How do you think Boba's faring in the big house? He has taken over that prison, formed his own gang, and has a cushy job in the library. And instead of writing on toilet paper, he sends out toilet paper with holograms attached. ☺

INTERROGATION DROID: DANIEL LOGAN



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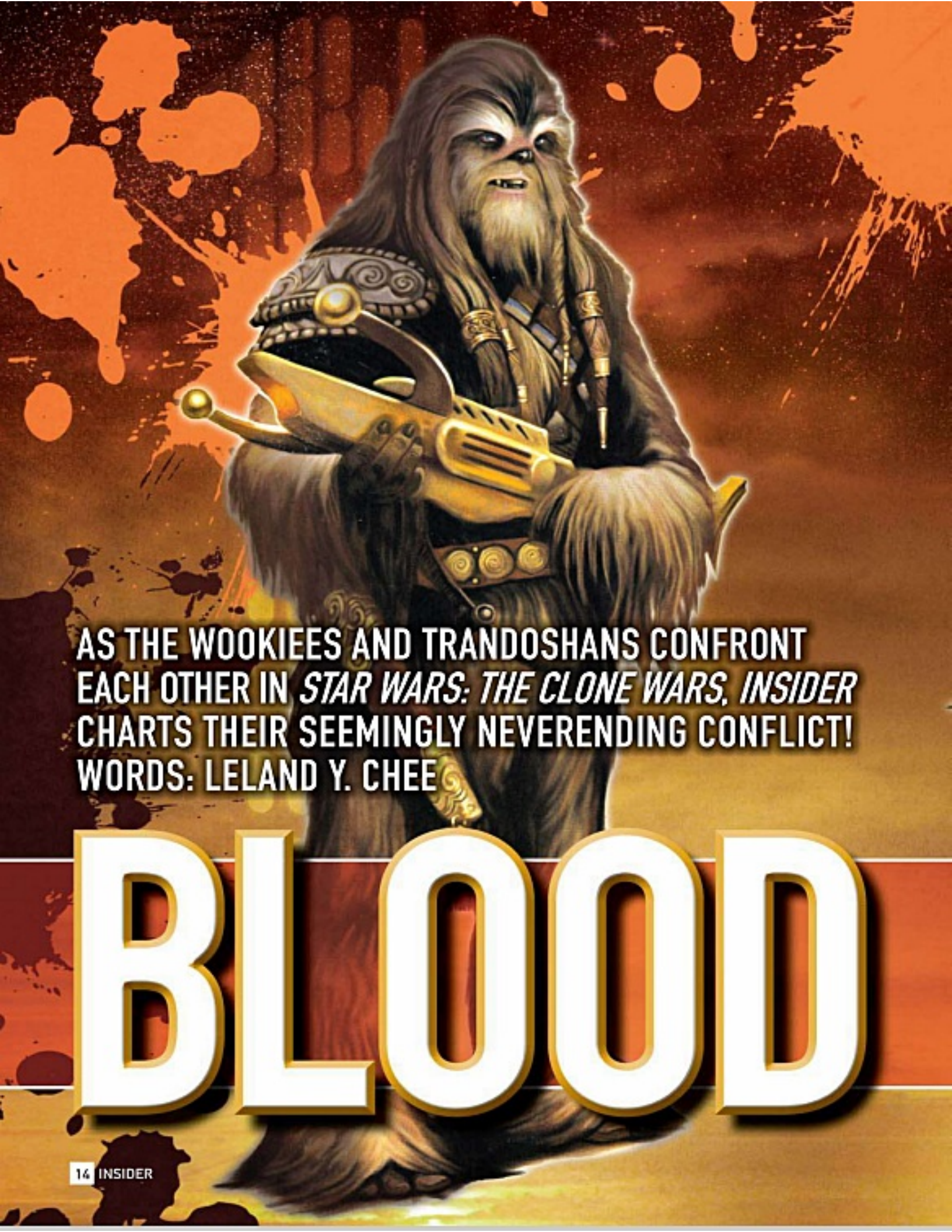
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A detailed illustration of a Wookiee warrior, likely Chewbacca, standing and holding a yellow and black blaster. He has long brown fur, a white beard, and is wearing traditional Wookiee armor with gold-colored details. The background is a dark, textured brown with large, splattered orange and red shapes resembling blood. The overall tone is gritty and war-torn.

AS THE WOOKIEES AND TRANDOSHANS CONFRONT
EACH OTHER IN *STAR WARS: THE CLONE WARS*, *INSIDER*
CHARTS THEIR SEEMINGLY NEVERENDING CONFLICT!
WORDS: LELAND Y. CHEE

BLOOD



FEUD!



When you think of inter-species rivalries in the *Star Wars* universe, you might think of the animosity between the Naboo and the Gungans in *The Phantom Menace*. Or maybe you'll recall the Mon Calamari vs. the Quarren, featured in the Genndy Tartakovsky *Clone Wars* micro-series. But neither rivalry epitomizes the sheer incompatibility of cultures as the conflict between the warlike

Trandoshans and the peace-loving, albeit sometimes ill-tempered, Wookiees.

Trandoshan hunters worship at the altar of the bloodthirsty goddess known as the Scorekeeper. Wookiees, on the other hand, celebrate Life Day. As the last episodes of *Star Wars: The Clone Wars* Season Three explore the Trandoshans' love of the hunt, we take a look at the volatile relationship between the Wookiee and Trandoshan species throughout *Star Wars* lore.



WOOKIEE CULTURE

When *Star Wars* was released in 1977, we learned much about Wookiees from Chewbacca's scenes in the film. A game of holochess revealed that Wookiees could be sore losers capable of ripping arms out of their sockets. But Chewbacca was also fiercely loyal, serving as Han Solo's conscience as he contemplated whether or not to help the Rebel Alliance attack the Death Star. In the months following the release of the film, George Lucas laid out his thoughts on the Wookiees in a series of interviews that defined loyalty, honor, and family as integral to Wookiee culture. Wookiee religion embraces the appreciation of all life, giving Wookiees a connection to the Force. For better or for worse, we saw some of the more mundane aspects of the Wookiee life in the *Star Wars Holiday Special* (1978), from the despair of Chewbacca's son seeing his favorite bantha toy's head ripped off by Imperial thugs, to Wookiee Life Day rituals complete with a song sung by Princess Leia herself.



HUNTER OR HUNTED

According to George Lucas' back-story, Wookiees were used as slaves for their size and strength. Chewbacca himself had been a slave until he was freed by Han Solo. In return, Chewbacca pledged a "life-debt," epitomizing Wookiee loyalty, to the smuggler. To showcase the prowess of bounty hunter Boba Fett in *The Empire Strikes Back* (1980), Fett wore braided Wookiee scalps over his shoulder. Wookiees as trophies would become a constant in *Star Wars* lore; *The Force Unleashed* introduced Imperial Wookiee hunter and slaver Ozzik Sturn, who wore a sash made from a Wookiee pelt.



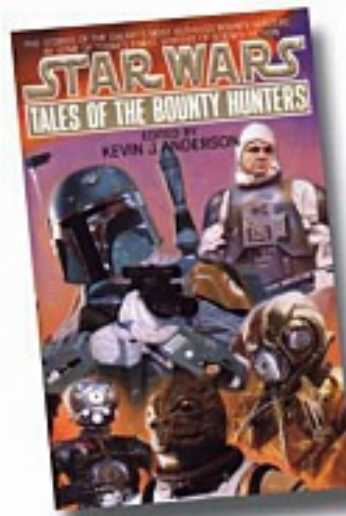
INTRODUCING BOSSK

In contrast to Chewbacca, the bounty hunter Bossk would go without a species name until years after his introduction aboard the *Executor* in *The Empire Strikes Back*. The character himself seemed more like an afterthought, cobbled together from a flight suit and a repainted reptilian mask used in the cantina scene from *Star Wars: A New Hope*. Virtually nothing existed of Bossk's back-story aside from hints about his skills as a bounty hunter and a vague reference to Bossk being the "Monarch of the Qotile system" in the Marvel *Star Wars* comics. Like Boba Fett, Bossk had the distinction of being available as a free mail-away action figure prior to the release of *The Empire Strikes Back*, instantly giving him a fan following despite the dearth of information about the character. It was the West End Games roleplaying game supplement *Galaxy Guide 3: The Empire Strikes Back* (1989) that provided Bossk's species name and tidbits about his history. Bossk apparently had an ongoing rivalry with Chewbacca following an encounter between the two on Gandolo IV. But the rivalry extended beyond personal vendetta as the conflict between all Wookiee and Trandoshans was called a "blood feud." Hailing from neighboring planets, the Trandoshans proved to be directly responsible for the Empire's enslavement of the Wookiees.



VENDETTA

Chewbacca was not the only Wookiee with whom Bossk had a personal vendetta. In "The Prize Pelt: The Tale of Bossk" from the *Tales of the Bounty Hunters* anthology (1996), Bossk runs afoul of the Wookiee Chenlambec, aka "The Raging Wookiee," who secretly uses his Bounty Hunter credentials to help his "acquisitions" cross over to the Rebel Alliance. Chenlambec, along with his human partner Tinian I'att, teams up with Bossk to pursue Han Solo, although Bossk makes no attempt to hide his having killed hundreds of Wookiees. In the end, the partnership turns out to be a ruse to rescue imprisoned Wookiees on Lomabu III, and Bossk finds himself in the clutches of an irate Imperial governor who intends to use Bossk's skin as a present for his wife.



The story expands on hunting as a driving factor in Trandoshan religion as Bossk tries to accumulate "jagannath points" through his many successful hunts. According to their beliefs, upon a Trandoshan hunter's death, their jagannath points are turned over to the Goddess known as Scorekeeper to determine their place in the afterlife.

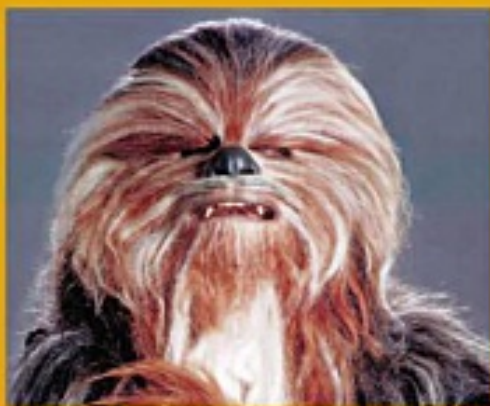


A BREED OF HUNTER

Other Trandoshans began surfacing in the Expanded Universe, almost always sharing Bossk's traits of being a hunter. Bossk's father, Cradossk, headed the Bounty Hunter's Guild until Bossk killed him in a misguided attempt to unify the Guild. The *Chewbacca* comic series (2000) introduced the Trandoshan slaver Ssah, who sold Wookiees to the Empire. In order to control them, he would turn the Wookiees against themselves. The Trandoshan made the mistake of capturing Chewbacca, who organized his fellow captives to revolt against their masters. Ssah is thought to be the only Trandoshan to fight Chewbacca hand-to-hand and live, and we see first-hand what happens to someone who upsets a Wookiee, as Ssah has his arms and legs ripped out of their sockets. Lucky for him, Trandoshan limbs grow back.

THE JEDI BRING PEACE?

With the release of the prequel trilogy, a relationship between the Jedi and the Wookiees began to emerge amid the backdrop of the Trandoshan and Wookiee blood feud. In the short story "Kashyyyk in Flames" published in *Star Wars Gamer* magazine in 2000, Trandoshan sympathizers threaten to ignite conflict in the treetops of Kashyyyk but are thwarted by Wookiees aided by the Jedi Kai Justiss. The 2002 online feature "HoloNet News" introduced new information on Wookiee-Trandoshan relations in the context of the events leading up to the Clone Wars, with Jedi Master Oppo Rancisis moderating talks between Kashyyyk Senator Yarua and Trandoshan Speaker-Above-All Hadocrassk.





BIG GAME HUNT

The Trandoshan-Wookiee feud played a prominent role in several LucasArts videogames. In *Star Wars Galactic Battlegrounds* (2001), part of the Wookiee campaign pits the Rebel Alliance and the Wookiees against Pekt, a crazed Trandoshan inventor who excels at advancing Wookiee-slaving technology. The game credits Pekt as being the architect of the enslavement of the Wookiees by the Empire. *Star Wars: Republic Commando* (2005) served as a precursor to the appearance of the Wookiee homeworld in *Revenge of the Sith* as we see the Trandoshans working with Separatists to enslave the Wookiees. The Wookiee Chief Tarful plays a supporting role as a captured Wookiee who aids the Delta Squad Republic commandos.

Also tying into *Revenge of the Sith*, the Episode III *Rage of the Wookiees* expansion pack for *Star Wars Galaxies* gave

players a first-hand look at the Wookiee-Trandoshan blood feud, introducing Kashyyyk as a playable world.



RIVALS FOREVER?

The rivalry between the Wookiees and Trandoshans exemplifies the uniqueness of *Star Wars* lore in its ability to evolve plot threads over time across different media, telling a canonically consistent, yet ever-expanding story. What started off with a background bounty hunter named Bossk led to the Trandoshans becoming a fully developed species. Starting with the roleplaying game books and eventually becoming a staple of videogames, Trandoshans slowly made their way up the chain of Expanded Universe material. And now, with the appearance of the Trandoshan hunting traditions in *The Clone Wars*, they have solidified their place in the *Star Wars* canon. 🐾



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MY STAR WARS

ACTOR LEWIS MACLEOD'S THROATY PORTRAYAL OF SEBULBA WAS ONE OF THE HIGHLIGHTS OF *THE PHANTOM MENACE*. A MUCH IN-DEMAND VOICEOVER ARTIST, HE CAN BE HEARD ON ASSORTED VIDEOGAMES, COMMERCIALS, AND HE CURRENTLY PROVIDES THE VOICE OF THE POPULAR BRITISH CHILDRENS' CHARACTER POSTMAN PAT. **WORDS: JONATHAN WILKINS**



When did you first become a Star Wars fan?

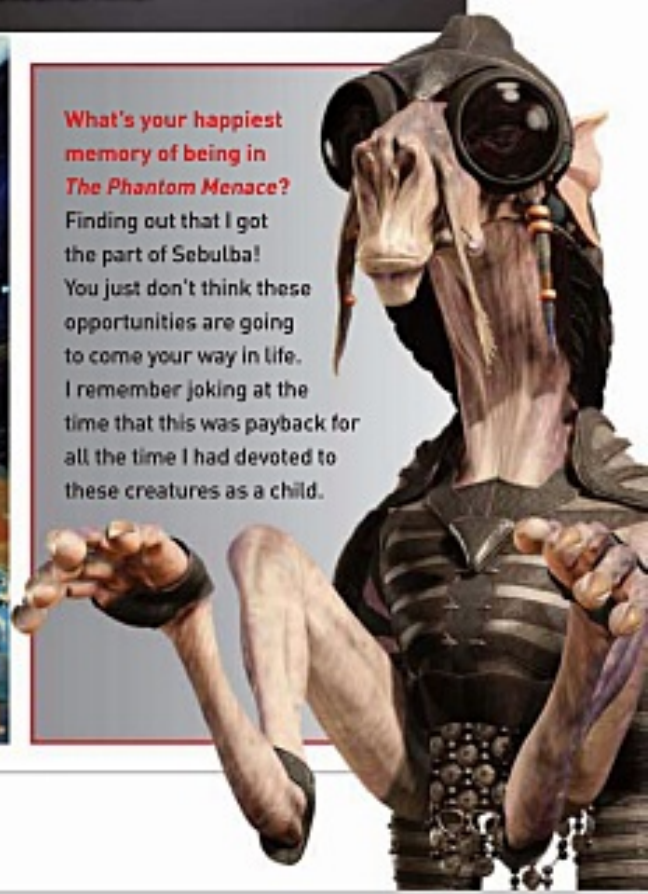
The moment my Aunt Fiona, who lived in South Carolina, wrote to me saying, "You're going to love this movie when it comes out in Britain. It's called *Star Wars*. Everybody in America is going crazy for it!" I was primed—I knew it was coming!

What's your favorite Star Wars movie?

I would say the first one. I was only a small boy at the time and after it finished, I asked my father, "Daddy, did this really happen?" No, hang on! I think I'd have to choose *The Empire Strikes Back*. It's just perfect! *Return of the Jedi* is amazing as well. Every actor in that movie is phenomenal. They are all beautiful films.

What's your happiest memory of being in *The Phantom Menace*?

Finding out that I got the part of Sebulla! You just don't think these opportunities are going to come your way in life. I remember joking at the time that this was payback for all the time I had devoted to these creatures as a child.

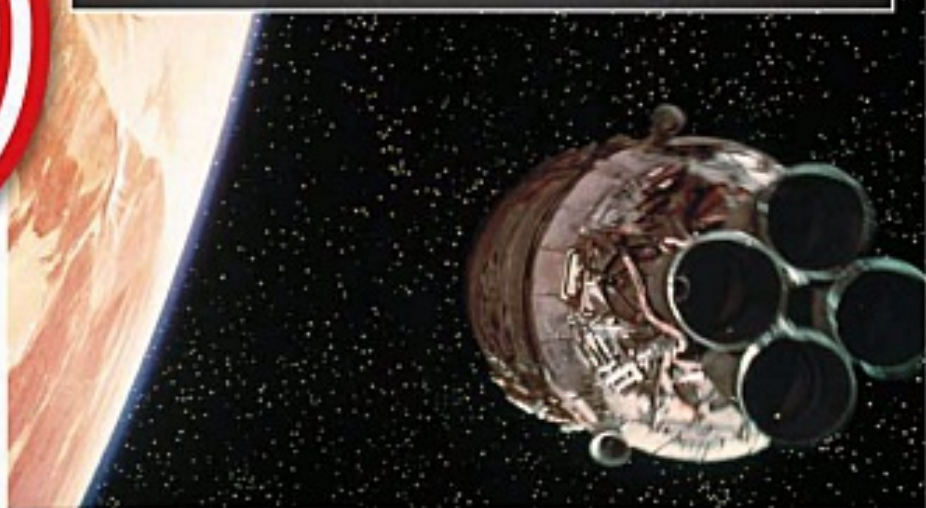




What's your favorite scene in all of the *Star Wars* movies?

I love the shot in the first one where the droids' escape pod is jettisoned and, as they tumble towards the planet, we see that lovely curvature of Tatooine. I don't think it can be bettered.

The asteroid chase in *The Empire Strikes Back* is absolutely beautiful as well. I love it when they land in the mouth of the space slug. I asked George Lucas about that when I was working with him on *The Phantom Menace*. He said, "Yeah, we spent a lot of time on that." It really shows!



What was your favorite *Star Wars* toy as a child?

I loved them all. My mother bought all the toys for me. She would spend months trying to find the rare figures! I think there were two bounty hunters that I didn't have.

I remember the first time I saw the toys. Somebody at school had them, and I thought, *These are the toys I'm collecting from now on.* Action Man [G.I. Joe] withered overnight.

Do you own any Sebulba toys?

I have a few things. I have a mask and a T-shirt, and a couple of figures. George Lucas gave me two limited edition movie magazines that came with an embossed certificate. They showed the beautiful, lush photography of the film, with little paragraphs about all of the characters.

I gave one to my nephew, Connor and said, "You mustn't open this, because it's collectible." What do you think happened? He opened it and read it! So now I've got one of those left. It's still got the seal intact and I don't intend to open it.



Where is the weirdest place you have seen Sebulba's image?

The food products are always funny to me. Breakfast cereals, soft drink cans, and fast food; Sebulba was everywhere in 1999!



If you could have voiced any other character in the *Star Wars* saga, who would it have been?

I love the Gamorrean guards from *Return of the Jedi*, but I'm not sure you hear them speak. Their squeaky piggy voices would be great fun to do!



EXPANDED

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PICKING UP THE PIE



ANDREW BELL, THE CO-PROJECT LEAD ON LEGO STAR WARS III: THE CLONE WARS, REVEALS ALL ABOUT THE LATEST HILARIOUS INSTALLMENT OF THE LEGO STAR WARS SAGA! WORDS: JONATHAN WILKINS

How come it's taken so long for a LEGO *Star Wars: The Clone Wars* game to arrive?

We were focusing on the LEGO *Indiana Jones* games. With the breathing space between [LEGO *Star Wars*] II and now LEGO *Star Wars* III, we felt that it was the right time to take the franchise to the next level with a brand new look and feel. Everything looks better and feels more alive. It's also more fun and cool to play. We have a lot of new features that move us into the next level in terms of the LEGO *Star Wars* franchise.

What kind of surprises will be in the game?

We really put everything and the kitchen sink into the game! We have more than 100 different characters, we've got lots of different environments and planets, 16 different systems to explore, and we're bringing back "Free Play" from LEGO *Star Wars* II, where you



can replay a level to find secrets; everything from LEGO cars to unlockable playable characters.

Even though there is no comprehensible dialog in the game, we have used the voice actors from *Star Wars: The Clone Wars* to record the distinctive grunting vocals that fans of the LEGO games will be familiar with.





Also, we've got a lot of characters to unlock including some from *Star Wars: The Force Unleashed*, and lots of classic characters such as Luke Skywalker, Han Solo, Princess Leia, and, of course, Darth Vader. We even have a battle-damaged Vader.

The game starts off with the battle of Geonosis from *Attack of the Clones*, and you'll be able to play in different levels from Season One, Season Two, and the *Star Wars: The Clone Wars* movie.

We've got the battle against the Zillo Beast, where you get to jump into tanks and fire giant lasers at

the monster, and some surprises that you'll have to play the game to see!

Are the *Star Wars* LEGO games fun projects to work on?

Oh, absolutely. It's great to work with the team; they really know how to turn *Star Wars* on its head. For example, we have the scene from *Attack of the Clones* where Anakin and Padmé kiss before they go into the execution arena. In our version they slip and fall over! Doing a farcical retelling of the story keeps us laughing and engaged throughout the project.

Facing page, above: The acklay amidst the carnage of the Geonosian arena. Below: A clone trooper takes aim!

How long did the game take to make?

We've worked on it for well over a year and a half. However the technology that is in the game itself has been worked on for a number of years. Our partner, Traveller's Tales, has been building on the engine that was built for *LEGO Star Wars*. On *LEGO Star Wars III: The Clone Wars*, you're going to be able to see those improvements in the game.

How did you decide what parts of *The Clone Wars* would work in the LEGO universe?

The key thing is that it has to work



"THE GAME ACTUALLY STARTS OFF IN THE BATTLE OF GEONOSIS AT THE END OF ATTACK OF THE CLONES."



for gameplay. What's really great about *The Clone Wars* is that there are these epic battles and crazy experiences, with lots of twists and turns. So we have everything from the very first episode, "Ambush," where Yoda and a squad of clones are travelling through the coral planet, to the Blue Shadow Virus story-arc where the heroes are on Naboo traveling through the forest and then going into the bunker, trying to capture an evil scientist.

We've got space battles too. So you get to take on the *Malevolence* and relive the scene when Anakin Skywalker takes control of a Republic cruiser that's exploding and crashes it into a command center. You can even take part in the battle in the atmosphere above the planet Quell from the episode

"Jedi Crash."

We've got three different space battles, but also 16 different space bonus levels. In the story levels, you can fly across multiple planes and land on ships in order to achieve your goals. There are space boosters that shoot you into different sections of the level in order to solve puzzles.

***The Clone Wars* show has a very specific look. How hard was it to create that look in LEGO form?** We actually didn't have to do that too much. The key is that this is a LEGO *Star Wars* universe. The environments and characters are pulled directly from the show, so they've got that stylized, painted look, but LEGO is still LEGO. We actually have real plastic pieces





to model our characters on. In fact, everything that you can interact with in the game is built out of LEGO first. In fact, that's a full-time job for two people! All they do is build LEGO pieces that can actually go in the game; that's part of the approvals process.

The difficulty was finding a way to blend those two things together, but I think Traveller's Tales has done a really good job in terms of making the LEGO plastic pop out of the screen. Certainly the molded pieces such as Kit Fisto are among the most difficult to recreate on screen. General Grievous' monster, Gor, was a very tough build as was the acklay monster from the Geonosian arena.

Do you have a favorite character?

I think the Calamari Jedi, Nahdar Vebb, is my personal favorite. I know he was a short-lived character in the TV show, but I just

Above: Gor goes on the rampage.
Right: Yoda commands the clones into battle!



"DOING A FARCICAL RETELLING OF THE STORY KEEPS US LAUGHING AND ENGAGED THROUGHOUT THE PROJECT"



think he's so cool; Admiral Ackbar with a lightsaber. You just can't beat that!

Are there any characters that didn't make it into the game?

I can't think of a character that we're really missing. We have Ewoks but we don't have every single Ewok. Those are the kind of hard decisions we have to make. We have Wicket, but we don't have every Ewok in there. Those are the only things we're really missing.

Can you hint at any cool Easter eggs that players might find in the game?

There is some hidden bonus *Indiana Jones* content if you look for it. It's very hard to find, so you'll have to look very hard! There are so many different Easter eggs that are going to spring up and surprise you; I don't want to give too many away.

“THE ENVIRONMENTS AND CHARACTERS ARE PULLED DIRECTLY FROM THE SHOW”



Are there any changes to the multiplayer dynamic this time?

We actually have the dynamic split screen from *LEGO Indiana Jones II*. We've already taken that to the next level where the player can set the split screen how they want it. Some people actually like that side-by-side, top-bottom experience.

We have the classic, cooperative experience from the previous games, but we've added a new feature called “scene swap.” This means you're able to take control of two different teams of LEGO characters in two different parts of a level, and what you do on each side actually affects the other. So, for example, in “Blue Shadow Virus,” Obi-Wan is in a ship floating above the medical bunker while Ahsoka Tano and Rex are inside fighting the droids. Rex and Ahsoka get stuck and are being attacked by droidekas. By pressing the Y button, you can move to outside the medical bunker and destroy the outer layer, and then jump into the medical bunker and destroy the droidekas, allowing both teams to advance.

Will there be more LEGO Star Wars games in the future?

We're always thinking about ways of pushing the franchise forward and we're always open to suggestions. 🙌



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LEGO Star Wars III: The Clone Wars is in stores from March 25

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WORDS AND PICTURES: GUS LOPEZ

Star Wars was one of the first movies to be extensively promoted in fast food restaurants, with premiums and promotional items in high demand by kids.

seven cartons offered punch-out toys and games with striking artwork designed exclusively for the promotion.

2] Burger King later began its own *Star Wars* promotion and continued with a wide array of premiums, packaging, and display items for all three original trilogy films. Burger King released its own versions of the four posters that had been available at Burger Chef, though Burger King's were slightly larger and had white borders. Burger King's highly-publicized contribution to *Star Wars* premiums was its set of four glasses, available with purchase of a soft drink. Only one glass was available each week, so enthusiastic kids needed to bug their parents to return weekly over the course of a month to complete the set.

3] Burger King continued with major promotions for *The Empire Strikes Back* in 1980 and *Return of the Jedi* in 1983. The *Star Wars* glasses were so successful that the same format was followed for *Empire*

and *Jedi*, with four glasses for each film available, one per week. The Burger King glasses were such classics that Hasbro later emulated the premiums in a similar style for bundling with action figures. Additionally, Burger King created premiums such as three-card panels with scenes

from *A New Hope* and *The Empire Strikes Back*. Burger King produced a vast amount of store displays for all three films, such as a hanging mobile promoting the glasses for *Return of the Jedi*. Even small items like buttons worn by employees to promote the *Return of the Jedi* glasses are in high demand by collectors.



4] One of McDonald's few restaurant tie-ins for the original trilogy was a set of plastic tumblers for *The Empire Strikes Back* that was available only in Australia. Each tumbler is distinguished by the color of the highlights and by different images: heroes, villains, and ships.

5] *Star Wars* fast food items were taken to a new level during the *Star Wars* Special Edition and *The Phantom Menace* promotions and continued to break new ground in merchandising with the first-ever



1] Beginning in 1977, Burger Chef released a set of four *Star Wars* posters with unique character artwork from *A New Hope*. Burger Chef followed that up with *Star Wars*-themed "Fun Meal" boxes, and each of the





5

fast food promotion across multiple chains. Tricon, parent of KFC, Taco Bell, and Pizza Hut restaurants, produced different sets of premium toys, game pieces, and posters available exclusively at their restaurants. For the release of *The Phantom Menace*, Tricon achieved another first by launching a coordinated promotion across all three chains. The entire set of *Phantom Menace* toys could be assembled only by visiting KFC, Taco Bell, and Pizza Hut. As an added incentive, a complete set of these toy boxes could be arranged into a puzzle showing imagery from *The Phantom Menace*. Also, Tricon sold *Star Wars* plastic cups with character cup toppers, a set that also required visiting all three chains to complete.



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The Episode I promotion also yielded plenty of food packaging such as cups, bags, and even chicken buckets at KFC. The Episode I cup toppers were later repurposed for internal use at Tricon for various employee awards; those are some of the rarest items from Tricon's *Phantom Menace* promotion.

6] Kids' meal boxes have also been issued outside the major fast food chains. Disney got into the act by producing kids' meals cartons bearing the logo for the hugely successful Jedi Training Academy. These boxes were only available at the Disney theme parks with purchase of a standard kid's burger meal.

7] In 2008 McDonald's teamed up with Lucasfilm for worldwide fast food tie-ins and the first ever McDonald's *Star Wars* promotion in the United States. The first series of premiums consisted of unusual *Star Wars* character heads attached to *Star Wars* vehicles. Another curious item from the promotion was a billboard in France showing Darth Vader levitating a McDonald's meal tray while a couple make out in the back of the restaurant. The slogan on this poster translates to "Come as you are."



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8] For *Star Wars: The Clone Wars*, McDonald's created Happy Meal boxes in various countries. In the United

States the first wave of *The Clone Wars* Happy Meals contained milk bottles featuring characters from the movie. The most recent McDonald's promotion for *The Clone Wars* consisted of a set of fingerboards with different characters.





SKILLED SCULPTOR DARREN MARSHALL'S MAQUETTES HAVE PLAYED AN ESSENTIAL ROLE IN ESTABLISHING THE LOOK OF SOME OF THE MOST BELOVED CHARACTERS IN *STAR WARS: THE CLONE WARS*. INSIDER GAINS INSIGHT INTO THIS AMAZING PROCESS AND SHOWCASES SOME OF MARSHALL'S INCREDIBLE WORK. WORDS: JONATHAN WILKINS

MAKIN MAQUE



G TTES



How did you come to work on *Star Wars: The Clone Wars*? I was already here as part of Industrial Light & Magic [ILM]. Dave Filoni [*The Clone Wars* supervising director] saw some of my older maquettes and asked if I could join his team to realize some of the main characters.

What does the job entail?
Dave always likes me to sculpt important characters and the classic characters. He likes me to block out a maquette and to stylize it into the style of our show, to see what it's going to look like in 3D.

For me, it's easier to block a figure out in clay, because I come from a stop-motion background. I worked for many years at a place called Mackinnon & Saunders in Manchester, England, which makes puppets for TV commercials and feature films.

Which was the first character you built for the show?

It was Count Dooku. That was the very first thing we started with back in 2005. It was just a head maquette. His look was very extreme...as it still is.

Tarkin made his debut on *The Clone Wars* during Season Three. Is it fun to play with those established actors' features and exaggerate them?

It's great fun! That was one of my favorite characters to do. I grew up with all the Hammer films—which featured Peter Cushing and Christopher Lee—so that was a major one for me. I love the British bad guys in *Star Wars*, and both actors have great, expressive faces that work well for our show.

Left: Darren Marshall works on the Ahsoka Tano piece; Right, above: Ahsoka Tano's head in detail.



Your work was presented to George Lucas in the initial pitch for the show. What was his reaction and what notes did he supply? They showed him the original maquettes that I built. Originally we did full figures of Anakin, Obi-Wan, and Ahsoka. The production team experimented with extreme lighting, and they took some photographs to see how the stylized features of faces would work under different lighting conditions. George responded really well to the maquettes and the pitch—which was great for us, because I was really nervous.

Dave was in that meeting with George and I remember him coming out and being really excited by the reaction he got. That was a great sign for us.

What materials do you use?

It's specialized professional clay called Chavant. I used to use traditional Plasticine, which was a lot softer. They had some Chavant clay left over from the feature films, so they gave me some. It was quite firm and you could get those sharp, stylized angles for the facial features.



How long does it take to build each piece?

I'll read a script, and then I'll block out a head in a day or two. I'll take a photograph of the head if Dave's approved it, and then I'll put it into Photoshop on my computer.

Next I'll draw a body and costume, and then paint the whole thing over the top of the pictures of the maquette head and the body for the finished design. Chewbacca took a fair bit longer because of the accuracy we were trying to go for on the fur.



Right: Dooku looks sinister enough, but add some atmospheric lighting (left) and the Count truly goes to the dark side.



Was it a daunting prospect to recreate him?

It was, because he's so recognizable, and all the fans are going to be scrutinizing him! There was a huge amount of pressure to get Chewie right. We don't do realistic hair on the show, so we had to come up with a way of stylizing the fur.

We went to the Lucasfilm Archives, where they had one of the old Chewbacca masks that had been used in *Return of the Jedi*. It was very old and crumbling at the front. They also had the *Revenge of the Sith* prequel costume. We noticed that the prequel fur was very straight and soft, but the original

costume used yak fur, which had an extremely wavy shag to it. We responded to that because we thought we could stylize that better. The look of the character in *The Clone Wars* was based on *A New Hope* and *The Empire Strikes Back*, because of that yak fur. It's very scrappy looking. It's like one of those old 1970s rugs that your aunt used to have in her living room.

Which do you prefer working on, human characters or aliens?

I like them both. I'm in my 40s now



Chewbacca



and the original *Star Wars* came out when I was seven, so I love the original trilogy. I usually get the classic characters to work on: I've been given Bossk, Greedo, a Gamorrean Guard and Grand Moff Tarkin. Tarkin and Chewbacca were big, so I really wanted to try and get them as accurate as possible while keeping true to the style of our show.

Are there any characters that you would particularly like to have a go at sculpting? For years I wanted to do Grand Moff Tarkin. So when that came up it was a real case of, "Oh, can I do that one?"

I didn't have a clue that Chewie was going to be in the show, so that was a lovely surprise. I don't know which character would be

CHEWBACCA IS LIKE ONE OF THOSE OLD 1970S RUGS THAT YOUR AUNT USED TO HAVE IN HER LIVING ROOM.



Mama from "The Hunt for Ziro"



next on my wish list. Han Solo comes to mind, because he and Chewie are my favorites along with the *Millennium Falcon*, which is my favorite ship.

How much artistic license do you have when you're working? If you're doing a classic character, you can't really change it. The only way you're changing it is by putting a style mark on it, such as Bossk or Greedo. It's taking those very "creature-y" textures and doing a new angle on the features, but

still trying to make it look like the characters. For Chewie, there were so many great reference photographs that I hadn't seen before, that I could try to get every detail. For example, he's got a slight underbite in some of the photographs, and I tried to put that in the maquette. Hopefully the fans can look at it and instantly know that's Chewie!

There are great people around here, like Kilian Plunkett (lead character designer on *The Clone Wars*), and Dave, who oversees everything we do.

Jabba the Hutt



Palpatine



Obi-Wan Kenobi



Are there particular considerations you have to make in terms of lighting a character?

When I sculpt one of the pieces, I do it under an Anglepoise light, which casts a strong light on the top. This gives me a good sense of what it's going to look like when it's eventually lit, especially with the angles on the faces.

Why did you create new sculpts for the principal characters in Season Three?

I think that was because everyone had learned so much from making the show since those initial years, things had progressed to the point where we could improve on the look of the characters. So the decision was made by Dave to update the main cast. It was a good excuse to give the cast new costumes.

Was there ever a concern that they would look too different from the established models? There's always a danger that you could go too far. They have to look like

the same characters, so there was definitely a great deal of attention given to making sure that they stayed in the style of the show. I got to sculpt a likeness of George Lucas, along with his two daughters, Katie and Amanda, and son Jett for "Sphere of Influence" in Season Three. I recall getting very nervous awaiting his

approval on his own clay portrait and his kids! I also designed Savage Opress and made his maquette for him little realizing how important his character was going to be!

I GOT TO SCULPT A LIKENESS OF GEORGE LUCAS, ALONG WITH HIS TWO DAUGHTERS AND SON. I REMEMBER GETTING VERY NERVOUS AWAITING APPROVAL!

You sculpted a small-size clone trooper maquette that was presented as a wrap party gift for the first season cast and crew. How great is it knowing that everyone has one of your maquettes?

It's very cool, and I'll add to that that they actually made the Chewbacca head that I did into the five-year gift, so if you've been here five years, you get that as well! 🍷

Padmé



Bail Organa

Clone trooper




JEDI ARCHIVE

RARELY SEEN IMAGES FROM THE LUCASFILM ARCHIVES





Familiar faces! Some of the amazing masks made for the *Star Wars* saga. How many do you recognize?
1) Greedo 2) Sai'torr Kal Fas 3) Mosep 4) Solomahal
5) Bossk 6) Takeel 7) Ponda Baba 8) an Ugnaught
9) Kabe 10) Reeges 11) a Rodian 12) Nabrun Leids 🌟



EXCLUSIVE FICTION

STAR WARS
THE
OLD REPUBLIC

THE
THIRD
LESSON

AUTHOR PAUL S. KEMP DELVES INTO THE HISTORY
OF THE FEARSOME SITH LORD, DARTH MALGUS
IN OUR TALE FROM THE DARK SIDE!





A

haze of smoke hung in the air, the black residuum of the Imperial fleet's pre-landing bombardment of Alderaan. Rage burned

in Malgus, its seed grown from the word he kept hearing over Imperial communication channels: Retreat.

The Empire had lost Alderaan. Hours before Malgus had walked its surface as a conqueror, but now...

Now signal fires dotted its surface, rallying points for the Republic forces.

A counterattack was coming. Reports indicated a Republic fleet en route to Alderaan.

Retreat.

Retreat.

He clenched his fists so hard it made his fingers ache. His breathing sounded like a rasp over wood. His skin stung from burns. A Republic commando had exploded a grenade in his face, and combat with a Jedi witch had damaged his lungs. Lacerations and contusions made a grim mosaic on his flesh.

But he felt no pain. He felt only anger.

Hate.

A sense of frustration that made him want to shout.

His personal shuttle roared low over the scorched landscape. Below him, buildings and bodies smoldered in the ruins of an Alderaani town. Around him, Imperial ships prowled the sky, flying escort. He tried to unknot his fists, failed. He wanted—

The presence of a light-side Force user bumped up against his Force sensitivity, a sudden flare in his perception. He looked down and out the viewport. He saw nothing but charred ruins, rubble buildings, burnt out vehicles. He pinched the comlink he wore.

"Turn us around."

"My lord?" asked his pilot.

"Come about, cut speed to one quarter, and reduce altitude by one hundred meters."

"Yes, my lord."

As the shuttle wheeled around and slowed, Malgus overrode the safeties and lowered the landing ramp. Wind whipped into the cabin, carrying the smell of a charred planet, a planet Malgus had intended to kill, but instead had only wounded.

Someone had to pay for that.

He took the hilt of his lightsaber in hand and sank into the Force. The burned-out buildings below stuck out of the scorched earth like rotted teeth, crooked and black.

"Slower," he said to the pilot.

He reached out through the Force, probing for the light-side presence he had felt.

At first there was nothing, and he wondered if he had been mistaken, or if the light-side user had perceived Malgus and suppressed his power. But then...

There.

He felt it as an irritation behind his eyes, an itch only violence could scratch. He shed his cloak and stepped to the edge of the landing ramp. The wind pulled at him. Anger swelled in him, buoyed him up. The Force anchored him in place. He pinched his comlink again.

"Hover above the ruins until I return."

"Return, my lord? Where are you going? You're seriously wounded."

Malgus deactivated the comlink and leapt off the ramp into the open air. He ignited his blade as the ground rushed up to meet him. Using the Force to cushion the impact, he hit the ground in a crouch.

He stood in the center of a street pockmarked with craters and littered with broken glass and overturned speeders. An aircar burned 10 meters from him, vomiting gouts of black smoke into the sky. Somewhere, a wind bell chimed furiously in the gusts.

"I'm here, Jedi!" Malgus shouted, his voice booming over the ruins.

Behind him, he heard the hum of an activating lightsaber, then another.

He turned to see a male Zabrak, a Jedi, emerge from one of the burned-out buildings that lined the street. The blue line of a lightsaber glowed in each of his hands. He studied Malgus sidelong.

"Malgus," the Jedi said.

Malgus did not know the Jedi's name and he did not care. The Zabrak was merely the focus of his anger, a convenient target for his rage.

Malgus fell into the Force, roared, and bounded down the street, his anger lending him speed.

The Jedi held his ground. At twenty meters, the Jedi raised his lightsabers aloft to either side and drew them both down with a flourish.

Too late the rumble of the falling buildings penetrated the haze of Malgus's anger. An avalanche of duracrete and transparisteel crashed down on him from either side of the street...

The creases on his father's Imperial uniform looked sharp enough to cut meat, but his tone was as soft as the belly that overflowed his trousers.

"Come with me, Veradun."

Veradun followed his father to the enormous menagerie they kept on the grounds of the family's estate. His father, a biologist in the Imperial Science Corps, collected animals from countless worlds. The family had their own private zoo, financed by the Empire. Veradun had helped tend the creatures since he'd been a small boy.

Shrieks, chitters, howls, and a pungent animal stink greeted their entrance. His father's voice knifed through the noise.

"You know why I enjoy these animals so much?"

Veradun shook his head. He saw himself reflected in the lenses of his father's eyeglasses.

"Because we can learn from them."

"Learn what?"

His father smiled cryptically. "Come on."

Father put a hand on his shoulder and steered him through the maze of habitats, cages, and tanks, until they reached the transparisteel cube of the kouhun tank. A thick layer of sand, dotted with a few loose rocks and some loose fur, was all that was visible. The segmented arthropod, its body as long as Veradun's arm, lay hidden somewhere underneath the sand of the tank. Veradun walked around the tank, trying to spot any sign of the kouhun. Nothing.

Meanwhile, his father lifted a feeder rat from a nearby cage and held it over the kouhun's tank.



"I fed it earlier," Veradun said.

"I know."

His father dropped the rat into the tank and it froze the moment it hit the sand. It sniffed the air, whiskers twitching.

The sand near it bulged.

The rat squealed with fear but before it could move, the kouhoun erupted from the sand under it, seized the rodent in its scissor-like mandibles, and bit it in half. Blood spilled, painting the sand red.

The kouhoun crawled fully from the sand, its head all mandibles and dead black eyes. Dozens of pairs of legs propelled its segmented body over the bloody bits of the rat. But it did not eat, and after a moment it burrowed back into the sand, leaving the rat's carcass unmolested.

"Why do you think it killed the rat?" his father asked.

"It was not hungry. As you said, you fed it not long ago."

"Instinct," Veradun said. "It's a savage creature."

"Good, Veradun. Good. Indeed, the kouhoun kills for no reason. Does that make sense to you?"

"No, but...it's an animal."

His father knelt to look Veradun in the face. "Right. And you're not. The kouhoun teaches us that senseless savagery is the province of animals, not men. Savagery is useful only if it's controlled and put in service to an end. Do you understand?"

Veradun considered, nodded.

"The end is everything," his father said.

Malgus stood in a pocket under a mountain of rubble, legs bent, the power from his upraised hands preventing several tons of duracrete and steel from crushing him. Dust made his already troubled breathing more difficult. He coughed as the words of his father echoed in his mind.

He'd been sloppy, so lost in his need for revenge that he'd failed to properly evaluate the Jedi's power. He'd surrendered his reason to bloodlust. But no more. With an effort of will, he contained his anger, controlled it, made it a whetstone against which he sharpened his power. Using the Force, he blew the rubble up and away from him. It fell with a crash into the adjacent buildings. A Force-augmented leap carried him out and over the heap. The Jedi's eyes widened as Malgus hit the street. Malgus sneered and charged.

He closed the distance between them rapidly. The red line of Malgus's lightsaber moved so quickly it blurred into a red smear. The Jedi parried again and again, the sizzle of blade on blade resounding through the ruins. Malgus's onslaught—a blizzard of slashes, cuts, and stabs—allowed the Jedi no room for a counterattack. The Jedi retreated before the offensive, desperately intercepting Malgus's blows.



Malgus could have ended the Jedi in any of several ways, but he needed the satisfaction of a lightsaber kill.

"This is my favorite," his father said.

"The viirsun?"

Veradun had always found the avian boring. A small ground bird with drab, brown and black feathers, it did little of interest other than care for its offspring, a male that was soon to leave the nest.

"Not the viirsun, no," his father said.

"Then what?"

The viirsun's habitat—native plants, a single tree, a few rocks—was built behind a transparisteel wall. As they watched, the mother regurgitated some partially digested insects into the mouth of her nearly grown offspring. Veradun had seen the same thing a hundred times, but his father watched intently, as if he'd never seen it before.

"What are you looking at?" Veradun asked. He saw nothing unusual.

"Watch."

After devouring the insects, the offspring stood and strutted about the habitat, testing its legs. The mother watched, preening her feathers. In time, the offspring returned to the mother, stood over her, and began pecking at her with its beak. At first Veradun thought it wanted more food, but the pecking became more and more violent. Wings flapped, feathers flew. The mother attempted retreat but the offspring pursued, seized her neck in his beak and shook violently, once, twice. The offspring dropped her to the ground and began to feed.

Veradun had never seen anything like it.

"The offspring isn't a viirsun," his father explained.

"It's a mimnil. In its immature state, it looks like a juvenile viirsun. It kills the original offspring and

replaces them. When it's ready to molt, it attacks its adoptive mother. I've been watching this one for a while."

A mimnil. Veradun had never suspected.

"I...still don't understand."

"Often things that pretend weakness await only the right moment to show strength. Do you understand, now?"

Veradun considered, nodded.

"You must trust no one," his father said. "Least of all those who appear weak."

Malgus's lightsaber traced glittering red arcs through the air. He spun, slashed, stabbed, pushing the Jedi backwards. But always the Jedi parried. He seemed to be biding his time.

He was baiting him, Malgus realized. Feigning weakness.

Malgus relented in his attack, backed off a few steps, and reached out through the Force. Immediately he felt the faint, intentionally suppressed signature of another light-side user to his right. The Jedi's ally was hidden in the rubble, moving closer.

Malgus loosed a furious series of overhand strikes that forced the Zabrak to retreat rapidly. Sidestepping a stab from the Jedi, Malgus rode his motion into a Force-augmented spinning side kick that hit the Jedi in the ribs and sent him cartwheeling into the wall of nearby building. At the same time, he reached out with the Force for the hidden light-side user, brushed aside the resistance he felt, and pulled the Jedi out of hiding.

A human male in his twenties rose up out of ruins, dangling like a fish on the hook of Malgus's power. His legs kicked futilely; the green blade of his lightsaber cut at empty air; he gagged as Malgus's power squeezed shut his throat.

"Vorin!" shouted the Zabrak.

"So much for your ambush," Malgus said, and closed his fist, crushing Vorin's windpipe. He let the body fall to the charred earth. A flash of anger, quickly suppressed, shot from the Zabrak as he bounded over the rubble at Malgus. Malgus watched him come, his red blade held slack at his side.

At 10 meters, Malgus extended his free hand and loosed veins of blue Force lightning. They struck the charging Jedi: swept through his defenses, swirled around him, and began to burn flesh.

Shouting with pain, the Jedi leaned forward into the lightning—teeth bare, blue blades held before him—and staggered toward Malgus. Despite his burns, he came onward. One step, another, another, but he was failing, willing in the heat of the lightning. Malgus channeled more power and the Jedi fell to his knees, screaming. The lightning spiraled around the Zabrak,

blasting dark holes in his body. The lightsabers fell from his hands and he writhed in agony, screaming his pain into the sky.

Malgus ended his attack. The Jedi, ruined, fell to the ground and rolled over onto his back. His breathing sounded worse than Malgus's.

Malgus strode to his side and stood over him. He found that he admired the Jedi's mettle. He deactivated his lightsaber.

After watching the mimnil devour the viirsun, his father had taken him to a new cage that must have been a recent addition to the zoo, for Veradun had never noticed it before. A tarp covered it, concealing the contents.

"What's in it?" Veradun asked.

His father looked somber. "The third lesson."

Veradun's gaze went from his father, to the cage, and back to his father.

"I think you'll be a great warrior, Veradun," his father said. "A tremendous asset to the Empire."

Veradun heard the sadness in the words but did not understand them.

"Your instructors tell me they've seen few with your potential in the Force."

"I'm honored by their praise."

His father smiled distantly. "A shuttle arrives for you tomorrow, to take you to the academy on Dromund Kaas. I want you to know that I'm proud of you. Always remember that."

"I will. And I'm doubly honored by your praise, father."

His father kneeled, embraced him, stood, and walked away.

"Where are you going?" Veradun called. "What about the third lesson?"

"Look in the cage," his father said. "Perhaps you'll figure it out yourself."

Veradun watched his father go, then turned and unveiled the contents of the cage the way he might unveil a secret—

slowly, carefully, and with a sense of trepidation.

He let the tarp fall to the ground.

The cage was entirely empty.

For a moment he wondered if his father had made a mistake.

But his father never made mistakes.

He stared at the empty cage for a long while, considering. Finally, he thought he understood.

The Jedi, his face twisted with pain, stared up at Malgus. One of the horns on his head had cracked from the heat of the Force lightning. The Jedi's eyes went to the deactivated lightsaber in Malgus's fist and he cocked his head.

Malgus read the question in his eyes.

Mercy from a Sith?

Malgus smiled. He stepped forward, activated his blade, and stabbed the Jedi through the chest.

"Sleep," he said.

The Jedi's eyes held the question for the few moments it took for them to go vacant. Malgus stood, deactivated his blade, inhaled, and walked away. The question in the Jedi's eyes was one he had asked himself countless times, the one his father had tried to help him answer those many years earlier.

The answer had never fully satisfied him, but he supposed that was the point.

Sometimes there was just an empty cage. ☹️



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PIECING IT ALL

AS PART OF A TEAM OF THREE EDITORS HIRED TO EDIT GEORGE LUCAS' MOVIE, **PAUL HIRSCH** LITTLE SUSPECTED HIS WORK ON A SMALL FILM CALLED *STAR WARS* WOULD BRING HIM OSCAR RECOGNITION! **INTERVIEW BY JONATHAN WILKINS**

When did you first become interested in film and editing in particular?

It was in 1966, after getting my B.A. at Columbia University. I was to go to the Columbia School of Architecture that fall. I took my last few credits at Columbia's summer program at Reid Hall in Paris and in my spare time used to go to the Cinematheque at

the Palais de Chaillot. In one week I saw *Citizen Kane*, *The Magnificent Ambersons*, *The Lady From Shanghai* and *Touch of Evil*, all for the first time. This was tremendously exciting. I started going to all the art theaters in Paris, learning about Raoul Walsh and Howard Hawks. When I returned to New York, I visited an editing room for the first time and became fascinated with the tools, especially the Moviola. In that era, there were only two ways

Below: The purchase of the droids was the first sequence Hirsch worked on. Next page: Hirsch (in the foreground) with (from left to right) Brian DePalma, Hal Barwood, Gary Kurtz, Steven Spielberg, and George Lucas.

you could see moving images: at the movies, or on television. There were no [commercial] videotape recorders yet, no fast forward, no rewind, no pause. The Moviola could do all of these, and I was thunderstruck. I quit architecture school and got a job at an industrial film company in New York.

Which editors did you most admire as you were learning to edit? I was 23 and I wasn't very aware of





TOGETHER



other editors, although Dede Allen [*The Hustler*, *Bonnie and Clyde*] dominated the feature film scene in the city at that time. She was almost too intimidating to aspire to equal and seemed to operate on a different plane than all the rest of us. When Jerry Greenberg won an Oscar in 1971 for his work on *The French Connection*, I could more easily identify with him. He had gone to City College, took the subway to work, and was a home-grown hero. Ironically, it turns out that it was he, as Dede's assistant, who cut the famous shootout at the end of *Bonnie and Clyde*. I turned out to be only the second New York editor to win an Oscar, after Jerry.

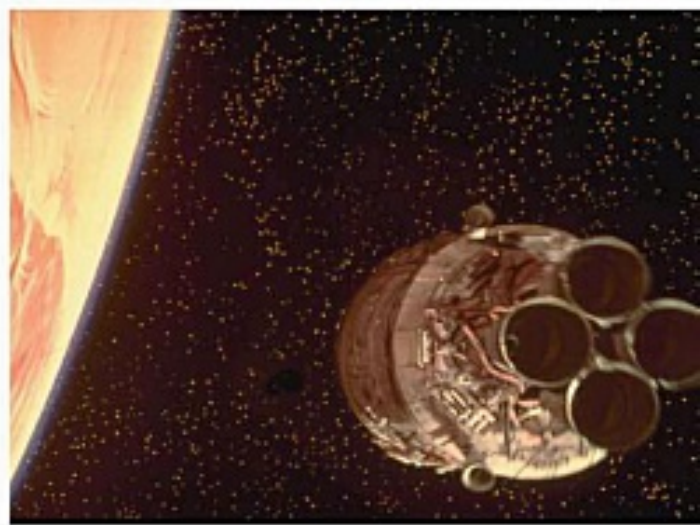
One of your first tasks on *Star Wars* was re-cutting the scene in which Uncle Owen buys the droids. What changes did you make to the scene? I watched the cut with George and told him I thought it was pretty good. He agreed but said that it could be better. As I got into it, I realized that it was cut too slowly, and picked up the pace. Then I went back to the outtakes to look for more material and found what I used as the opening shot of the sequence, a shot from inside the sandcrawler as the door slides open, revealing



**"THE FIRST CUT WAS
ODDLY INCONSISTANT.
SOME OF THE SCENES
WERE OVER-CUT, SOME
TOO SLOW."**

the scene outside. Eventually the scene went from four minutes to about three, even though there was more in it than before.

Did George get you to watch any movies in particular to give you an idea of the style he was looking for?





No. We were of the same generation, with a passion for cinema, and had been exposed to the same influences. In those days you didn't have access to films in the way you do now. Videotape rental was in its infancy. You couldn't easily get hold of any picture you wanted, like now. He did ask if I knew much classical music. He had used Holst's "Mars" from *The Planets*, and wanted to use more orchestral music in the film. I had attended the High School of Music & Art in New York, and music was my first love. Much of the music we used to track the film came from my musical education, in particular,

Below: Hey guys, you've got a Princess to rescue! Obi-Wan and Luke originally talked about the the Clone Wars after R2 played the message.

"The Rite of Spring" by Stravinsky, which was very useful when the droids first land on the planet, and when the Jawas are carrying R2-D2 to the sandcrawler.

I also used some of Bernard Herrmann's score from *Psycho*, which John Williams acknowledged in his score. The cue in question comes when our heroes pop up from under the floor of the *Millennium Falcon* after it has landed in the Death Star, and Imperial troopers are searching the ship. The first three notes are John Williams' homage to the signature three notes from *Psycho*.

On set, George famously directed the cast to be "faster and more intense!" What sort of things did he want from the edit?

The first cut was oddly inconsistent. Some of the scenes were over-cut, some too slow. Many of the cuts "bumped," that is, they weren't executed elegantly or smoothly. An editor is hired because he or she can do the work without having to be told what to do. I could tell just from looking at the cut what was needed, and George endorsed many of the choices I made. The scene I cut after the droid auction was in Ben's home, where Luke is given his father's lightsaber, and they hear the message from Leia. In its original form, the message was played at the beginning of the scene. I discussed this with George. I said, "Here they have just heard a cry for help, whole planets are in danger, and they sit and reminisce about the old days. I think we should play the message later in the scene, so they can react immediately to this urgent appeal."

George agreed, and that's what we did. We also streamlined the beginning, eliminating the first few scenes of Luke on the planet.

Was it difficult to maintain a sense of continuity between the other two editors—Richard Chew and Marcia Lucas—and your own editing style or was there a strong sense of collaboration?





"GEORGE SHOWED UP ONE DAY WITH A PIECE OF FILM ABOUT 10-FEET LONG. 'THIS COST A MILLION DOLLARS,' HE ANNOUNCED."

For three months we were all on the picture, working on separate parts of the movie. George would ask for changes to bring each scene closer to his own sensibility, so that provided a consistency overall. In the five months after Richard and Marcia left the picture, I occasionally put my hand on some of the scenes they had cut, with George's approval, of course. But these changes were very few and slight.

Is there a particular sequence that you feel worked especially well from an editorial point of view? I remember liking the sequence after the Princess has been released and the heroes are all heading back to the *Millennium Falcon*. Ben is dueling Vader, and Luke sees him vanish from a distance. I liked all the

parallel lines of action converging at that moment. The score is wonderful as well, and it's a powerfully emotional part of the movie.

The use of transitional wipes was fairly rare at the time. Whose idea was it to include them and what do you feel they added to the pacing of the film?

I have always liked wipes. I used them in my first film, Brian De Palma's *Hi Mom!*, and have ever since, as in *I Love Trouble* and *Ray*. They occur to me when I'm doing a period piece, because they hark back to an old-fashioned style of filmmaking. I find them amusing in a campy sort of way. On top of that, they add motion to transitions between two static images. George hardly ever



moved the camera in *Star Wars*, so instead of dissolving I suggested wiping to make the transitions more dynamic. Also, they were in the spirit of the Saturday afternoon serials that inspired the film in the first place. George agreed, and suggested making them soft-edged. I think they work exactly as intended.

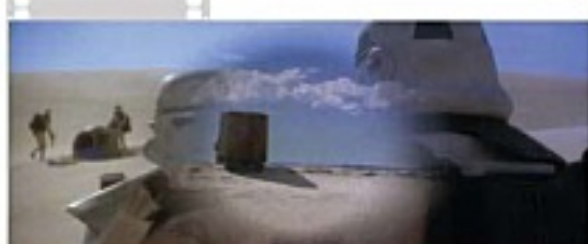
Were you aware of the troubles George was having getting *Star Wars* completed? Did this affect your work in the editing room? I remember he showed up one day with a plastic core in his hand, with a piece of film about 10-feet long wrapped around it. The actual usable footage on it was just two or three seconds. "This cost a million dollars," he announced. It was the first shot produced by

Above: Going in, guns blazing! The first shot produced for *Star Wars* by the effects wizards at ILM.



Below: Some of the innovative wipes used in *A New Hope*.

Some directors shoot frugally with the edit already worked out in their heads, while others shoot huge amounts to give themselves as many options as possible. What different approaches did George and Irvin Kershner [director of *The Empire Strikes Back*] take and what kind of director do you prefer? I prefer working with directors who have a plan. When I work with a director who simply "covers" scenes, I feel as if I have to direct the movie—and not get paid for it. Both George and Kersh were savvy



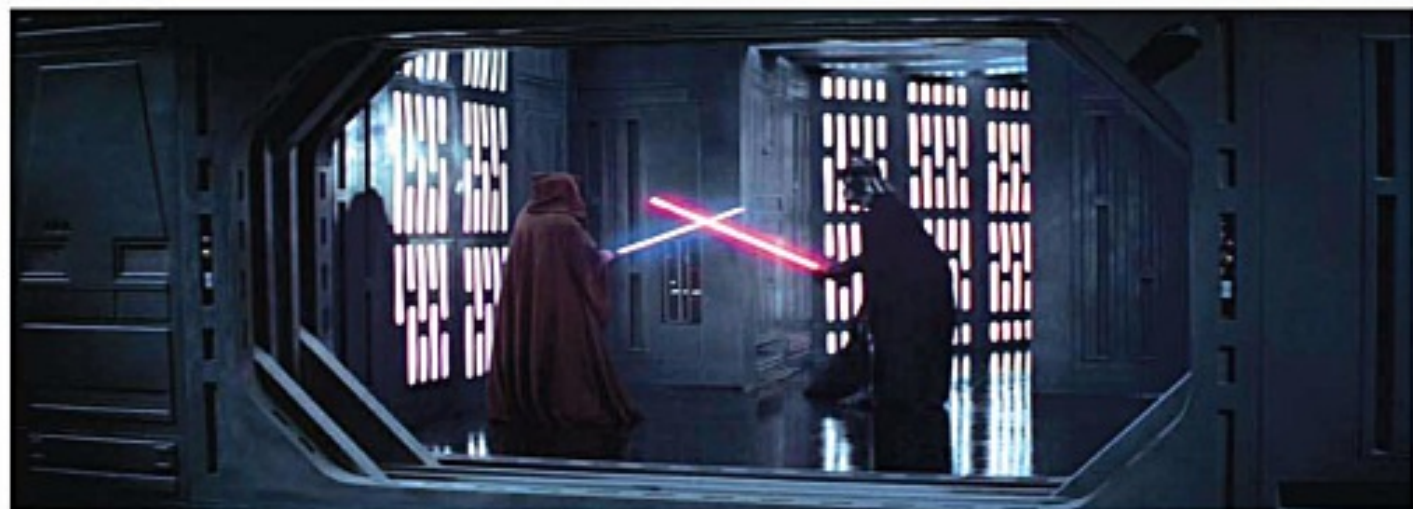
ILM. The million dollars he referred to was the start-up cost of getting ILM off the ground. The shot was of a pair of laser cannons on the surface of the Death Star firing. Not the most exciting shot they produced by any means.

Were there any scenes that were cut that you'd like to see actually added back into the movies?
No. Scenes are cut for a reason.

After you won the Academy Award for *Star Wars* did your status in the industry change? Were you offered more science-fiction projects? I went back to work for Brian De Palma, for whom I had cut five pictures, including *Carrie*. The movie was *The Fury*, which was a sci-fi project. The first picture I cut for someone with whom I had no history was *King of the Gypsies*, directed by Frank Pierson, whom

I met while working on *Star Wars*. Then, after *The Empire Strikes Back*, I moved to Los Angeles, and started working on comedies with Herb Ross and John Hughes.

The Empire Strikes Back had a different tone than the first film. How did you reflect the darker, more character-based movie in the editing? I don't change my approach to my work based on the content. Editing is about pace and focus; story-telling; what bits of information to feed to the audience, in what order and when; when to play dialogue on screen or off; how to make the most of the beats in a scene or in the overall film. The goal is to maximize the dramatic or comedic intent of each scene and to shape the overall experience so that the audience never feels bored or confused.



"THE GOAL IS TO MAXIMIZE THE DRAMATIC OR COMEDIC INTENT OF EACH SCENE, AND TO SHAPE THE OVERALL EXPERIENCE."

directors who approached their work with vision. George Lucas had to struggle with a low budget; Irvin Kershner had to deal with the huge expectations for the sequel.

These days "director's cuts" are often released, normally when the director feels that the studio had meddled too much with his or her idea. Would you like to release an "editor's cut" of any of your films? Most of my films are ones I am proud of. I don't substantially disagree with the end results of most of my collaborations with the directors I have worked with.

What projects are you working on at the moment?

I am cutting *Source Code* for Duncan Jones. It is his first film after the critically acclaimed *Moon*, and his first picture in Hollywood. It has been a learning experience for him. I think it has come out very well, though. Of course, the audience always has the last word on that. I think Duncan is going to direct many, many interesting films in the future.

I'm going on to cut the next *Mission: Impossible* movie shortly. I cut the first one [for director Brian De Palma], and I'm very excited

Above:
The action
intensifies as
Kenobi takes
on Vader.

about doing another. The director is Brad Bird, who is incredibly talented, and the producer is J.J. Abrams, who is fast becoming a giant in our business.

If you could be remembered for your work on any film other than *Star Wars*, what would it be? *Ray* [the Ray Charles biopic]. It combines a sophisticated editing scheme with great emotion and fantastic, soulful music. It's a rags-to-riches story that includes overcoming racism, incapacity, and self-destruction, along with great performances, great production design, and great camera work. I think it is one of Taylor Hackford's best films, if not the best. 🍿



WHY IT'S A CLASSIC

The iconic 1930s Saturday film serials like *Flash Gordon* and *Zorro* were influences on *Star Wars*, and George Lucas tried to buy the rights to the former before deciding to follow his own vision. Those influences are evident in this scene in particular. It's not difficult to imagine Luke and Leia's predicament here—trapped on a precipice with no apparent way across, and enemy stormtroopers about to come through the door behind them—as a literal cliff-hanger ending to an episode of one of those serials. In this case, however, the audience didn't have to wait another week for the outcome, as the resourceful Luke uses a rope and grappling hook to swing across the chasm, the princess in his arms. It's a particularly swashbuckling moment, and shows that from the very start, *Star Wars* deserved its place among the classics.

CLASSIC MOMENT

STAR WARS: EPISODE IV
A NEW HOPE
DVD CHAPTER 37

WHAT THEY SAID

"First they practiced with two puppets on one string dangling from the roof just to see if the rope was strong enough, then they put all these cardboard boxes down on the ground, but I couldn't see how the boxes were going to prevent me from breaking any bones. After kissing Mark, George wanted me to say 'For luck'. Then I was supposed to shoot the gun and swing. On the swing across, I was going to hold the gun, which was real heavy, and that scared me because I thought I'd drop it. I was also afraid my hair was going to fall off. But it was funny that day—everyone was laughing—and we only had to do it once."

Carrie Fisher, *The Making of Star Wars—The Definitive Story Behind The Original Film* by J.W. Rinzler

TRIVIA

The abyss Mark Hamill and Carrie Fisher swung over was only around 12 feet deep in the studio—the illusion of the long drop seen in the finished film was created by using a matte painting.

INT. DEATH STAR—CENTRAL CORE SHAFT

Luke and Leia race through the hatch onto a narrow bridge that spans a huge, deep shaft that seems to go into infinity. The bridge has been retracted into the wall of the shaft, and Luke almost rushes into the abyss. He loses his balance off the end of the bridge as Leia, behind him, takes hold of his arm and pulls him back.

LUKE: (gasping) I think we took a wrong turn.

Blasts from the stormtroopers' laser guns explode nearby reminding them of the oncoming danger. Luke fires back at the advancing troops. Leia reaches over and hits a switch that pops the hatch door shut with a resounding boom, leaving them precariously perched on a short piece of bridge overhang. Laser fire from the troopers continues to hit the steel door.

LUKE & LEIA

WHAT THEY SAID

"I split the teams up and had them both go through their little series of adventures here. The swing across the Death Star canyon was really, again, in the tradition of the old serials—*Tarzan*, *Zorro*, *Errol Flynn* movies, *Robin Hood*—they always had a swinging scene of some kind. It also was a chance to sort of bond Princess Leia and Luke who—unbeknownst to them at this point, are brother and sister, but to give them that moment of connection." George Lucas, *Star Wars: Episode IV A New Hope* DVD audio commentary

SCRIPT – REVISED FOURTH DRAFT (1976)

LEIA: There's no lock!

Luke blasts the controls with his laser pistol.

LUKE: That oughta hold it for a while.

LEIA: Quick, we've got to get across. Find the control that extends the bridge.

LUKE: Oh, I think I just blasted it.

Luke looks at the blasted bridge control while the stormtroopers on the opposite side of the door begin making ominous drilling and pounding sounds.

LEIA: They're coming through!

Luke notices something on his stormtrooper belt, when laser fire hits the wall behind him, Luke aims his laser pistol at a stormtrooper perched on a higher

bridge overhang across the abyss from them. They exchange fire. Two more troopers appear on another overhang, also firing. A trooper is hit, and grabs at his chest.

Another trooper standing on a bridge overhang is hit by Luke's laser fire, and plummets down the shaft. Troopers move back off the bridge; Luke hands his gun to Leia.

LUKE: Here, hold this.

Luke pulls a thin nylon cable from his trooper utility belt. It has a grappler hook on it. A trooper appears on a bridge overhang and fires at Luke and Leia. As Luke works with the rope, Leia returns the laser volley. Another trooper appears and fires at them, as Leia returns his fire as well. Suddenly, the hatch door begins to open, revealing the feet of more troops.

LEIA: Here they come!

Leia hits one of the stormtroopers on the bridge above, and he falls into the abyss. Luke tosses the rope across the gorge and it wraps itself around an outcropping of pipes. He tugs on the rope to make sure it is secure, and then grabs the princess in his arms. Leia looks at Luke, then kisses him quickly on the lips. Luke is very surprised.

LEIA: For luck!

Luke pushes off and they swing across the treacherous abyss to the opposite side. Just as Luke and Leia reach the far side of the canyon, the stormtroopers break through the hatch and begin to fire at the escaping duo. Luke returns the fire before ducking into the tiny subhallway.

STAR TREK

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EDITED BY NEIL EDWARDS

BLASTER

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For the fans, by the fans!

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THE LATEST *STAR WARS* GEAR YOU'LL WANT IN YOUR COLLECTION!

"THERE'S NOTHING LIKE A GOOD
BLASTER AT YOUR SIDE, KID."



BOOKS

GET CRAFTY

MAKE YOUR OWN *STAR WARS* COLLECTIBLES
WITH THE *STAR WARS CRAFT BOOK*
WORDS: DANIEL WALLACE

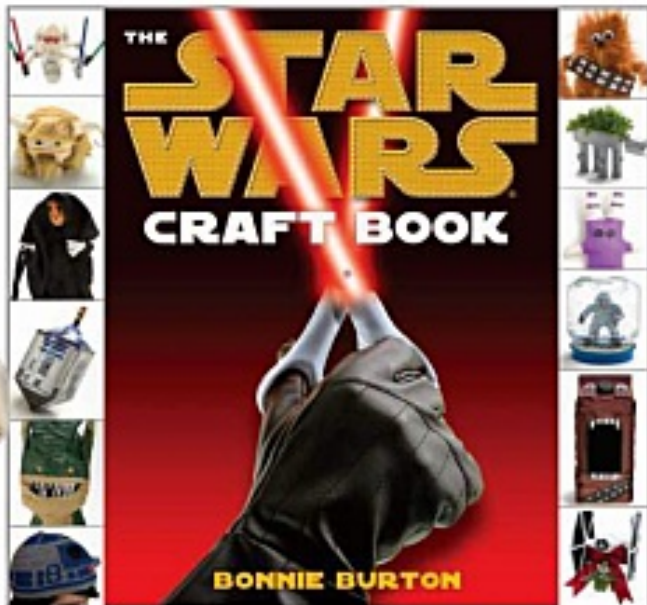
Roll up your sleeves and take out the scissors. While you're at it, haul out the glue, the yarn, the paint set, and those shoe boxes from under the bed. It's time to get creative and show off your love for *Star Wars* using your talents and materials you probably have in your home right now. Worried you don't have the skills? The *Star Wars Craft Book*, written by Lucasfilm's Bonnie Burton, is here to show you the ropes.

Crafting has experienced something of a renaissance in recent years, with do-it-yourself websites like Etsy attracting hundreds of millions of visitors per month. Burton, in fact, can take her share of the credit. Since 2004 she has posted a regular crafts feature on the official *Star Wars* site, highlighting fan creations and showing off a few of her own. "The DIY culture is strong with *Star Wars* fans," she points out. "In

fact, the book has a few crafts directly submitted by the fans." The projects in the *Star Wars Craft Book*, including a washcloth wampa and a Jabba the Hutt body pillow, range from quick trifles to ambitious, all-day affairs. The best part? Once you complete a few crafts, you'll gain the basic skills that you can use to create your own art objects.

"I want fans to try a craft they might never have done before," says Burton, "whether it's making something simple like a Bith band member spoon puppet or something more challenging like an AT-AT herb garden planter. They should have fun with the process and customize it to fit their own interests. If they don't see their favorite character represented in the book they'll still learn the basic skills to tweak the instructions, so they can make

"The DIY culture is strong with *Star Wars* fans. In fact, the book has a few crafts directly submitted by the fans."



puppets, dolls, toys, decorations, pillows, blankets, clothes, and more!"

The *Star Wars Craft Book* goes on sale March 29, and its 176 pages are jam-packed with projects. Check out this sampler list, pick out your favorites, and get ready to start crafting!

- Rotta the Huttlet squeak toy
- Chewbacca tissue box cover
- Jabba the Hutt body pillow
- Wookiee pumpkin
- Hanukkah "droidel"
- *Star Wars* action figure holiday wreath
- Emperor Appleline doll
- Wookiee birdhouse
- Ewok fleece hat
- R2-D2 crocheted beanie
- Bossk bean portrait
- Mounted acklay head



ACROSS THE THIRD DIMENSION

GET A NEW VIEW OF THE ACTION IN *STAR WARS: THE CLONE WARS: A JEDI ADVENTURE IN 3-D*

Each episode of *The Clone Wars* seems to outdo the last in delivering Jedi heroics and dizzyingly complex chase scenes. A book can't provide that same degree of manic motion, but a new title produced by Becker & Mayer! and released by Grosset & Dunlap does the next best thing. *Star Wars: The Clone Wars: A Jedi Adventure in 3-D* is a visual excursion through the Clone Wars as seen through the eyes of Ahsoka Tano—and once you put on the 3-D glasses you'll feel like you're on the battlefield too.

This 64-page, softcover book is written by Pablo Hidalgo, Lucasfilm's managing editor of *Starwars.com* and coauthor of *Star Wars Year By Year: A Visual Chronicle*. He explains that the book's "you are there" 3-D immersion complemented his first-person narrative, which follows Ahsoka as she relives the most memorable moments from the first two seasons of the animated series.

"It's pretty clear that the stars of a 3-D storybook are the pictures and not the words, but that didn't mean there weren't a few challenges in writing it," Hidalgo says. "Since it was based on Seasons One and Two of *The Clone Wars*, its content needed to be different. It couldn't just be a summary of the episodes, or a guide to characters or vehicles. With editors Delia Greve and Frank Parisi, we figured a unique spin would be to tell it from Ahsoka's point of view and have her describe some of the lessons she's learned. That's really one of the great strengths of the series:



There's an important moral amid all the action and adventure."

It's been a long time since *Star Wars* last got the 3-D treatment (the 3-D comics released by Blackthorne in the late 1980s have become collectors' items), and the visuals have never looked better. "The imagery was largely chosen by the designers with an eye toward shots with a strong sense of perspective," says Hidalgo. "It really pops out to the viewer wearing traditional blue-and-red 3-D glasses."

Hidalgo helped select which images to use, leveraging his insider's status to get the material as the book's final deadlines loomed. "There were a few no-brainers, like the memorable explosions of the Republic cruisers in the *Malevolence* story arc," he says. "Where I got into it more was at the very end of the book, as we were dealing with Season Two episodes that had not yet aired. At the time this book was written we still did not have access

to the vast gallery of final frames from Season Two. But I did have DVD preview copies, so in a few cases I took a low-res screen grab of what I thought would be a good shot and asked Lucasfilm Animation to prioritize delivery of that specific frame ahead of the rest."

Hidalgo is also a huge fan of the *Transformers* franchise, and his book *Transformers: Vault* will hit bookstores this summer. But *Star Wars* is his first love, and he's prepping two more books for release. *Star Wars: Head to Head Tag Teams* pits multiple *Star Wars* characters against each other in brawl-style match-ups, and a *Clone Wars* edition of *Head to Head*, which will be available at Scholastic Book Fairs, is in the works.

As for 3-D, don't put away the glasses! Hidalgo just wrapped up a sequel to *A Jedi Adventure in 3-D*. The upcoming book, also only available through Scholastic Book Fairs, will focus on the events of Season Three.

COMICS

DARK HORSE WELCOMES THE SUMMER WITH A
FLURRY OF NEW PROJECTS WORDS: DANIEL WALLACE

FULL SPEED AHEAD

Last year, Dark Horse Comics turned its *Star Wars* line upside down by retiring some favorites (*Legacy*, *Knights of the Old Republic*) and opening the field to newcomers (*Invasion*, *Knight Errant*). This year, the momentum keeps up with several all-new titles and some fresh takes on the series that are currently making their mark. The one thing Dark Horse doesn't seem able to do is stand still.

In stores now are the final issues of Haden Blackman and Rick Leonardi's *Darth Vader and the Lost Command*, and John Ostrander and Jan Duursema's *Legacy: War*. Both titles will wrap up in May, which also sees the first of seven new projects hitting stores through the subsequent months. Use this guide to help navigate the summer of *Star Wars*!

APRIL

Dark Horse Presents #1. This anthology issue features a number of Dark Horse stars past and present, including Paul Chadwick's *Concrete* and Frank Miller's *Xerxes*. *Star Wars* fans will want to check out the eight-page prelude to the upcoming series *Crimson Empire III*. This long-awaited sequel to the 1997 series and its 1998 follow-up stars Kir Kanos, the last surviving member of Emperor Palpatine's Royal Guard, and comes from original *Crimson Empire* creative team Randy Stradley and Paul Gulacy. "What has Kir Kanos been doing since the end of *Crimson Empire*?" asks Stradley. "Why, amassing the funds necessary to take revenge on Luke Skywalker!"

MAY

Jedi: The Dark Side. This five-issue series dips into the past, setting its story nearly 20 years before the events of *The Phantom Menace*, when Qui-Gon Jinn knew little about the true dangers in the galaxy. Writer

Scott Allie explores Qui-Gon's first encounter with the dark side and how it marked him from that day forward. Mahmud Asrar (*Dynamo 5*) provides the art, with Stephane Roux contributing covers.



Art: Mahmud Asrar

JUNE

The Old Republic: The Lost Suns.

A five-issue series set during the timeframe of the hugely-anticipated MMO *The Old Republic*, *The Lost Suns* is set approximately 3,600 years before the movies. It stars Republic spy Theron Shan, son of Jedi Master Satele Shan, and packs explosive revelations relating to the events of the game. For this tale the game's senior writer Alexander Freed reunites with the "*Blood of the Empire*" creative team of Dave Ross [pencils], Mark McKenna [inks], Michael Atiyeh [colors] and Benjamin Carre [covers].



Cover art: Benjamin Carre

JULY

Star Wars: Invasion, "Revelations." Starting in issue #12, this new story arc sees the heroes of the Galfridian family step into their new roles as combatants in the middle of the biggest war the *Star Wars* galaxy has ever seen. Finn Galfridian has already lost his father and his homeworld to the Yuuzhan Vong, and now he offers himself for Force training by Master Dray—who just might be insane. Elsewhere, Finn's mother and sister reach the Imperial outpost of Shramar, where refugees from their home planet hope to reunite with their family members. But a mystery turns dangerous and threatens violent conflict between the New Republic and the Empire! Writer Tom Taylor and artist Colin Wilson continue their ongoing *Invasion* saga.

JULY

Clone Wars: The Starcrusher Trap. This digest-sized adventure comes from writer Mike Barr (*Batman and the Outsiders*) with art by the Fillbach Bros. The *Starcrusher* is a near-unstoppable Separatist battle cruiser, but Master Yoda has a plan! Mace Windu, Obi-Wan Kenobi, and other Jedi sneak aboard the gargantuan ship, but the Separatists aren't fooled so easily. They hatch their own plan, and things get very complicated very fast!



"Revelations" cover art: Chris Scott

AUGUST

Star Wars: Knight Errant, "Deluge." Writer John Jackson Miller raises the stakes for Jedi crusader Kerra Holt in this five-part story arc kicking off in issue #1. Following the events of the *Knight Errant* novel (which was published by Random House in January), Kerra Holt returns to her homeworld of Aquilaris, which fell to Sith invaders decades before. But her

enemies—and even her allies—aren't at all what she expected, and Kerra learns that some things are even worse than the Sith. "Deluge" features Ivan Rodriguez on art and Michael Atiyeh on colors, with covers by Joe Quinones.

AUGUST

Star Wars: Dark Times, "Out of the Wilderness." A five-part story begins with issue #18. Dass Jennir, one of the few Jedi survivors of Order 66, is on the

run from the Empire, and his chief pursuer is none other than Darth Vader! To make matters worse, a mysterious bounty hunter and his killer droid are also hunting Jennir, while Jennir's former comrades from the smuggling ship *Uhumele* are hoping for a reunion. The paths of all parties are fated to cross, and when they do, prepare for a collision!



Cover: *Star Wars: The Clone Wars* #1 cover art; The Filbach Brothers; Colors: Don Jackson

INCOMING

INSIDER PREVIEWS THE LATEST *STAR WARS* GEAR
YOU WON'T WANT TO MISS! WORDS: CHRIS SPITALE

HASBRO

In February, a new wave of action figures from *The Clone Wars* comes to a toy shelf near you! The new line includes Obi-Wan Kenobi, R7-A7, a more articulated Cad Bane with Todo 360, and a clone trooper cadet in training armor. They're available now.



UNCLE MILTON

Uncle Milton *Star Wars* Science Mini Lightsaber Dark Side Detector

Are you a Jedi or a Sith? The Dark Side Detector will let you know. Discover the science of electricity as you build your very own mini version of the lightsaber used by Darth Vader and use it to find out which side of the Force you belong on. If you belong to the light side, the blade will turn blue. If you belong to the dark side, the blade will turn red. Suitable for ages six and up, the suggested retail price is \$14.99. It's available now.



CARTAMUNDI

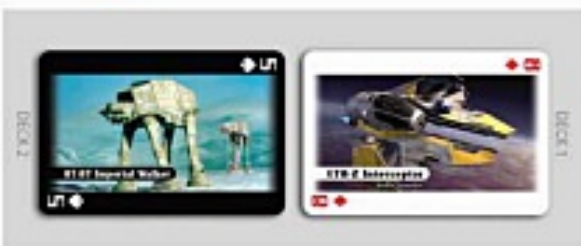
Star Wars: The Clone Wars Playing Cards in Collectible Tin

A two-deck set of playing cards, this collection includes over 100 images from *The Clone Wars*. The first deck of cards in the collectible tin features 55 portraits of heroes and villains from the series, while the second deck includes 55 scenes of the characters in action in Seasons One and Two. They're available in stores now.



Star Wars Vehicle Playing Cards in Collectible Tin

Containing a two-deck set of playing cards, this collectible tin showcases over 100 vehicles. The Heroes deck includes vehicles ranging from Anakin Skywalker's Podracer to the *Millennium Falcon*, while the Villains deck features vehicles such as General Grievous' starfighter *Soulless One* and Jabba the Hutt's sail barge *Khetenna*. The collectible set is available now.



Star Wars Posters & Quotes Playing Cards in Collectible Tin

This two-deck set of playing cards in a collectible tin includes both the *Star Wars* Posters and *Star Wars* Famous Quotes card decks. The Posters deck features 55 *Star Wars* posters from around the world, including theatrical advance posters, one-sheets and anniversary posters. *Star Wars* Famous Quotes combines over 50 of the most memorable quotes, along with movie stills, from the film saga. The cards are available now.



Star Wars 3-D Playing Cards in Collectible Tin

This first-ever deck of *Star Wars* playing cards to feature 3-D lenticular artwork on the cards' faces will be released in April, 2011. Rotate each card and watch the image change. The deck features 27 favorite characters from the *Star Wars* saga. The deck comes in a collectible, embossed tin that features the *Star Wars* logo.

HALLMARK

Hallmark introduces a new *Star Wars* gift line for Gold Crown stores. Hallmark is introducing a new line of gifts featuring quotable "wit and wisdom" from the *Star Wars* saga. The line includes picture frames, coffee mugs, travel mugs, glassware, displayable sentiments, sound buttons, and a bottle opener shaped like Darth Vader's helmet. They will be offered exclusively at Hallmark Gold Crown Stores while supplies last, beginning April 25—just in time for Graduation and Father's Day!



VANDOR

Yoda Ceramic Shot Glass

This ceramic shot glass features the legendary Jedi Master on the front and a "May the Force be with you" quote on the back. The suggested retail price is \$3.99.



A New Hope Shopper Tote

This large recycled tote is earth-friendly (it's made of 25% recycled materials), strong, and water-resistant. It's great for shopping, and makes a good alternative to traditional gift bags. It is priced at \$4.99.

Stainless Steel Water Bottle

This 27-ounce, eco-friendly water bottle is non-toxic, reusable, and recyclable, with a new flip-top design and wide mouth for ease of use. The price is \$11.99.



Darth Vader Tin Tote

The embossed tote features Darth Vader in a unique shape with a collapsible plastic handle and metal latch closure. The suggested retail price is \$9.99.



TOPPS

Star Wars Galaxy 6

Star Wars Galaxy returns with an all-new 120-card set. This sixth installment features licensing art, production paintings, posters, and much more. In addition, Topps has commissioned more than 50 brand new works of art for the latest series of New Visions. And be on the look-out for special inserts! There are seven cards per pack.



TOUR DE FORCE

FRENCH LICENSEE ATTAKUS HAS PRODUCED *STAR WARS* COLLECTIBLES ABROAD FOR MORE THAN TWO DECADES. NOW IT IS LAUNCHING A NEW LINE OF 1:10 SCALE COLLECTIBLE FIGURES. *STAR WARS INSIDER* SPOKE WITH ATTAKUS' ETIENNE AILLAUD ABOUT THE COMPANY'S PASSION FOR QUALITY SCULPTING. WORDS: CHRIS SPITALE

Star Wars Insider: How did this new line of scaled figures develop?

Etienne Aillaud: We wanted to deliver a line of high-end collectibles for the *Star Wars* enthusiast on a limited budget and also with a limited amount of display space. The 1:10 scale collection seemed like the perfect answer. It has the same quality of resin, and the same level of detail, but at an attractive price.

What are your plans for the line?

We are planning 10 to 15 characters per year for this new "Elite Collection." Six are already available, and seven will be available in 2011.

How do you decide which characters to cover first?

We paid attention to our customer feedback and expectations, and then through internal meetings we narrowed the line. We are beginning the collection with the Galactic Empire, and who better to kick off this new line than Darth Vader? A stormtrooper seemed the perfect companion, and for us, is one of the best character designs seen on screen. We also decided on an Attakus first—to include a character from the Expanded Universe. The shadow trooper, a personal favorite of ours, combines the beauty of the

stormtrooper with the darkness of the Empire. Then we wanted to explore the grand army of clone troopers, taking the opportunity to sculpt



these incredible armors and weapons and creating an army of "small soldiers."

How do you determine poses for the characters?

We try to find a good compromise between dynamic and "Hall of Fame" poses. Due to our European sensibilities, our 1:5 scale pieces were based on the kind of dignity found in Greek and Roman statues. Plus, we liked to stay true to the movies. But lately there has been a strong influence from comics, manga and the animated series. Take Commander Cody; we decided to realize him in three different iterations, each getting more and more dynamic. The 1:5 "Order 66" Cody captures that iconic moment; the second 1:5 is "Ready to Fight" with Cody suited for combat; and the 1:10 Cody is firing non-stop on Utapau's battlefield!





How is the French or European market different than the US market?

It may be obvious, but one of the main differences is the scale of the market: It's much smaller than in the U.S. Plus, there is no such thing as a unified European market. Each country has its own language, taste, specific culture, favorite channel of distribution, etc. As a result, it's more complicated to find the right product positioning and the best way to be distributed. Fortunately, *Star Wars* is an international phenomenon loved by so many people, which makes our job easier.



What are your plans for your larger-scale line?

We love the 1:5 scale, as do our customers, so after the release of the probe droid, Attakus will continue its celebration of George Lucas' universe with Commander Cody. He comes in two 1:5 variants, super-detailed right down to every blaster mark and lettering on his armor. Coming next? Sorry, it is too soon to share that information!

What's most challenging about bringing a *Star Wars* line to life?

The trickiest part is blending the accuracy and expectations of the fans and pushing technique further in terms of details. Our probe droid was a labor of love and a technical *tour de force*! This heavy, 16.5" tall droid stands on only three thin legs! What a nightmare to produce! But when we read the feedback from collectors, we knew it was worth it! 🙌



BOUNTY HUNTERS

BOUNTY
WINNER!



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! *STAR WARS INSIDER'S* BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH WINNER WILL RECEIVE A FANTASTIC KOTOBUKIYA *STAR WARS* STATUE KIT, WORTH AROUND \$100!

KOTOBUKIYA



THEIR UNIVERSE!

For seven years now I have been taking my son Gavin to Comic-Con International in San Diego, CA. Every year we have a blast meeting characters from the *Star Wars* universe. Last year, we had a chance to meet many of the voice actors from *The Clone Wars*. My son got to meet Catherine Taber (Padmé), Tom Kane (Yoda), and Dee Bradley Baker (Captain Rex/clone commander Cody/clones). We also got to meet Ashley Eckstein (Ahsoka Tano), and purchased some apparel from her new Her Universe clothing line. Here I am with Ashley in our matching "I know" shirts. I love it!

Trisha Wilson, San Diego, CA



CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK OZ? MAYBE YOU'VE ARM-WRESTLED AHMED BEST? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS* TO: *BOUNTY HUNTERS*, *STAR WARS INSIDER* VIA THE CONTACT DETAILS ON PAGE 3 OR EMAIL US AT STARWARSINSIDER@TITANEMAIL.COM

FETT DOWN UNDER!

G'day to everybody at *Star Wars Insider*! This a picture of me (center), my brother Jordan (right) and Daniel Logan (young Boba Fett) taken at the Supanova Pop Culture Expo in Perth, Western Australia. I was very honored that he took the time to pose for a shot with my brother and me, along with Jango Fett, Captain Rex and a few scout troopers and stormtroopers!

Tom Bishop, Perth, Australia





ACTION HERO!

In May 2010, one of my biggest dreams came true. It was my second visit to the Big Apple, and I was joking to my friend that it would be great to meet someone famous. Well, as a diehard Star Wars fan ever since *A New Hope* first came to Dutch movie theatres, I had to visit the Disney Store to buy Disney Star Wars action figures and I got very lucky! Not only did they have some great figures, they also had one great customer! I met Warrick Davis (Wicket W. Warrick) there and he was very friendly. He allowed my friend to take pictures of us, and I had a really nice chat with him. My vacation couldn't have been any better. There I was in New York looking for action figures, and I found an action hero. Thanks, Warrick!

Ed den Heijer, Breda, The Netherlands



MASTER AND APPRENTICE!

I had the privilege of meeting Darth Maul himself Ray Park at Austin Comic Con 2010. He was so cool. He took the time to talk and take pictures with every fan, and even gave martial arts lessons during his Q&A panel. I have been a huge fan of so many of his characters, but Darth Maul was without a doubt the most influential. Thank you Ray for spending time with the fans and even posing with my homemade lightsaber. May the Force be with you!

Kyle Juntunen, Texas



ANIMATED CHARACTERS!

This is a picture of me and *The Clone Wars* supervising director Dave Filoni, taken by my girlfriend at Celebration V in Orlando, Florida. Being from Pennsylvania, just like him, and also going to school to study animation, I look up to Dave as inspiration. I chatted with him for a few minutes after a panel and managed to get an autograph (stamped with the "Plo Kool" seal of approval) and this picture. This was probably one of the highlights of the convention for me, and I can't wait for the rest of Season Three!

Paul Rudewicz Harrisburg, Pennsylvania/Orlando, Florida



VOL.
1515

BANTHA TRACKS



BY THE FANS
FOR THE FANS

WE'RE NOT OBSESSED, WE'RE FOCUSED...

Star Wars fans, whether we've been around the galaxy for years, or are new to the family, tend to have our favorite aspects of fandom. There is some collectible or character or home-crafted item that we cannot get enough of. There are favorite things we do, favorite friends we see, and favorite episodes—whether from the movies or the television series—that we go back to time and time again.

Our featured contributors to this edition of *Bantha Tracks* could be described as obsessed, but we prefer to call them *focused*. Thank you, each of you, for sharing your stories, photographs, and your *Star Wars* focus!

Lori Bennett of Frostburg, Maryland recently sent *Bantha Tracks* photographs of herself, taken in 1983 and more recently. "I'm wearing what my mom refers to as 'the HAT.' It's all in caps the way she says it," writes Bennett. "The reason she calls it the HAT is that I would not take off my *Return of the Jedi* hat for anything, and it drove her absolutely crazy. I would even sleep in it."

Bennett saw *Return of the Jedi*

eleven times in the theater in the summer of 1983, and each time, she wore the HAT. "I still have the HAT," she reports. "When I decided to get my first *Star Wars* tattoo, I knew right away what the design was going to be: the design from the HAT of course! For me, *Star Wars* has always represented such a huge part of my life that the tattoos are a way of celebrating it, and sharing with others."



"I've been a bad influence on the kids of a friend," confesses Eric Siebeneck. "They are huge *Star Wars* fans, even though my friend is not."

Although Siebeneck's friend is not a fan, he redecorated his kids' bedroom (pictured, above) entirely in a *Star Wars* theme. Brothers Donovan and Jaret are pictured with Siebeneck's daughter, Jada, who also clearly has a *Star Wars* influence on her friends.



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INSIDER



Because a Jedi accessory
never goes out of fashion...



Steve Bartholomew took this photograph during a visit with his son Brendan Bartholomew, to Marine World Africa (Redwood City, California) in the late 1970s.

"The photograph's subject is the actual costume worn by Mardji the elephant, who was a resident of Marine World, when she appeared as a bantha in the first Star Wars film," writes Brendan. "I was seven years old when Star Wars came out. I was lucky enough to have parents who bought me the 'Early Bird' mail-away kit for the first four Kenner Star Wars figures. I listened to my *Story of Star Wars* record constantly, collected Star Wars trading cards, built Star Wars model kits, read the Marvel Star Wars comics, and cherished any Star Wars items I could get my hands on."

"You can probably understand the sense of awe that I felt when I saw the bantha costume on public display at Marine World for the first time," says Brendan. "My father happened to be a semi-professional photographer at the time, and dutifully snapped several pics of the bantha. He presented me with a glossy, black and white print which he developed in his home darkroom."



Mike Jasman of Alpena, Michigan has been focused on getting his Chewbacca costumes just right over the years. "My mother sewed the Chewbacca suit from a McCall's pattern and I made the mask and the bandolier," writes Jasman about his 1980 costume. "I didn't want to wear a plastic mask with the great furry suit. The only problem was, many people thought I was dressed up as a monkey."

Jasman took pains to make sure his Chewbacca costume was top-notch in 2010 as well, and with great results. "I made the bowcaster and the bandolier in my workshop and sewed the pouch for the bandolier," he writes. "The gloves were just brown leather gloves that I found at a local store."



Thirty Years of Chewbacca!



Two of the leaders of the Empire City Garrison—Commanding Officer Steve Iervolino (Rex) and Public Relations Officer Bob Olszewski (Cody)—help Lucasfilm unveil new products and news to the media in New York City.

Ashley Eckstein, the voice of Ahsoka Tano in *The Clone Wars*, was at the event to highlight her Star Wars clothing line, Her Universe. The troopers report the day was a warm one, but that famous New York City heat did not dull Iervolino's wit. "The funniest moment for me," he writes, "was when we came in, and without skipping a beat Ashley turned to me and said, in Ahsoka's voice, 'So, if you're a Captain, and I'm a Jedi, then technically I outrank you, right?' I am proud to say, also without skipping a beat, that I shot back in my best Rex voice, 'In my book, experience outranks everything.'"

SUBMISSION GUIDELINES



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OS FOR THE FANS

When it's convention time in the Motor City, it's time for some fun. Eric Alexander, Craig Provine, and Steve Mitchell of the Great Lakes Garrison, Michigan, decided to modify their stormtrooper armor into Wrestling Troopers in honor of the event.

"We knew there would be wrestling personalities there, so we would have plenty of photo opportunities with Star Wars and wrestling fans alike," reports Alexander, who submitted these

photographs. "I picked up three white Mexican Lucha Libre masks from an online store, and we added Imperial cogs," he writes. "Then, Craig decorated some kids' wrestling belts with Imperial cogs, 501st Legion logos, and our Legion ID numbers. We decided that the stormtroopers would be the tag team and the clone commander the world champ." Los Troopers were born!

"We were pleasantly surprised by the reaction at the show, and were overwhelmed by picture requests,"

says Alexander. "One wrestler, Kevin Thorn, liked us so much he invited us to stand behind his booth for photo opportunities. We politely declined and continued to walk the con, doing our best over-the-top impression of wrestlers, and taking pictures with fans along the way. All said and done, it was a simple modification to our costumes that resulted in a fun afternoon at the con for us and the other con-goers."

Zach Marvin has two tattoos that, as he explains, show his "love for the greatest saga in the world."

"The Vader was done by tattoo artist Dylan from White Tiger Tattoo in Rochester, New York," writes Marvin. "You may recognize the original Vader figure is based on a comic cover, but the tattoo artist put his own spin on it and it turned out amazingly." The other tattoo was done by Marvin's friend, artist Gute, and is based on Marvin's own design. "It shows the Mandalorian proverb 'Alit Ori'shya tal'din,' or 'Family is more than blood,' from Karen Traviss' amazing books, in the Mando language."



OBSESSION IN MANY FORMS

In keeping with the focused theme of this issue of *Bantha Tracks*, I am happy to report on some of my favorite new Bossk collectibles. All of these are special because they're really cool, and because they were created, or given to me by, friends and/or fellow fans. They might all be Bossk (nothing wrong with that, he's my favorite character after all), but each is realized in a totally unique way.

Maybe that's one of qualities of *Star Wars* that keeps us so interested – the countless interpretations, and the endless outlets for creative expression. Bossk is just one character, and a fairly minor one at that, but he's great rendered in yellow vinyl, green paper, and in brown stone, too! All Bossk photos by Pete Vilmar

Jorge Colon carved this amazing Bossk (pictured, right) out of Kansas Explosive Rock and mounted him on agate. Colon then transported his artwork from his home in Puerto Rico, to Orlando, Florida, where he and his wife gave it to me during *Star Wars Celebration V*. A very special work of art received at a very special time.





"When winter storms turn my neighborhood into the ice planet of Hoth, there's only one thing to do," writes Geoff Krickhan of Parma, Ohio. "Play in the backyard with my *Star Wars* toys!"



Krickhan and his friend Jay Obojski recreated the Echo Base hangar scene from *The Empire Strikes Back*, with figures and vehicles from both their toy collections. "There's a scene where the Rebel pilots are preparing for the

Han Solo and his trusty tauntaun, looking for Luke Skywalker. Even the light in the sky looks like the movie!



upcoming battle and Leia is briefing them," says Krickhan. "It's always been one of my favorite moments in all the *Star Wars* movies, and I got to recreate it with a bunch of toys. Thanks Hasbro!"



Gregory Jones-Isaacson has made some great *Star Wars* friends, and crafted some very cool things to reflect his fandom, including these Chewbacca and Ewok pillows that are totally adorable and huggable.



"After seeing so many great submissions in *Bantha Tracks*, I figured I'd send a few photos of my own and see if they'd get published. Now you know another dedicated *Star Wars* fan!" he writes. Some of

Jones-Isaacson's new friends include the New Hampshire Mandalorians.



I had never heard of this particular Bossk collectible (pictured, left). I did not know it existed until *Star Wars* author and friend Pete Vilmur gave it to me on my birthday this year. What a gift! This is Topps Bossk from 1980, and he still has the candy rattling inside.

Paulo Oliveira of the *Star Wars* Club Portugal, created this very cool Bossk Cubecraft (pictured, right), and shipped him across the ocean. I think another reason it is so easy for us to become very focused on *Star Wars* is the thousands of good people all over the world we can connect with.



My friend Sam called me from the line at the Gentle Giant pavilion at *Star Wars Celebration V*, and asked if I wanted him to pick up the new *Clone Wars* Bossk figure, made even cooler because *The Clone Wars* supervising director Dave Filoni stopped by my office and signed him, adding his own Bossk sketch.

For the Galactic *Star Wars* Trivia Challenge at Celebration V, host and producer Kevin Liell made what must be the best trivia patches ever (pictured, right). And it takes a special knowledge of *Star Wars* to know that Bossk is such a thinker.



Mini Muggs Bossk (pictured, above) was captive in a collectible three-pack, until Lucasfilm colleague Kevin Yost liberated Bossk from his pack and let me have him. My friend David Iskra described mini Bossk just right when he wrote, "Awwwww. Wook at his cute widdle tee!"

For more awesome Bossk pieces, check out "Top Ten Favorite Bossk Collectibles" on

<http://starwars.com/vault/>

Get in Tracks!
Mary Franklin
Editor, *Bantha Tracks*





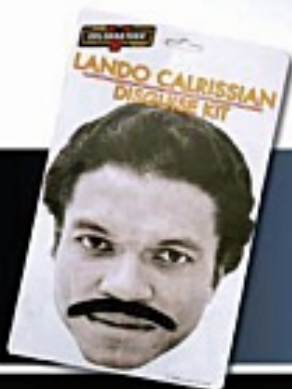
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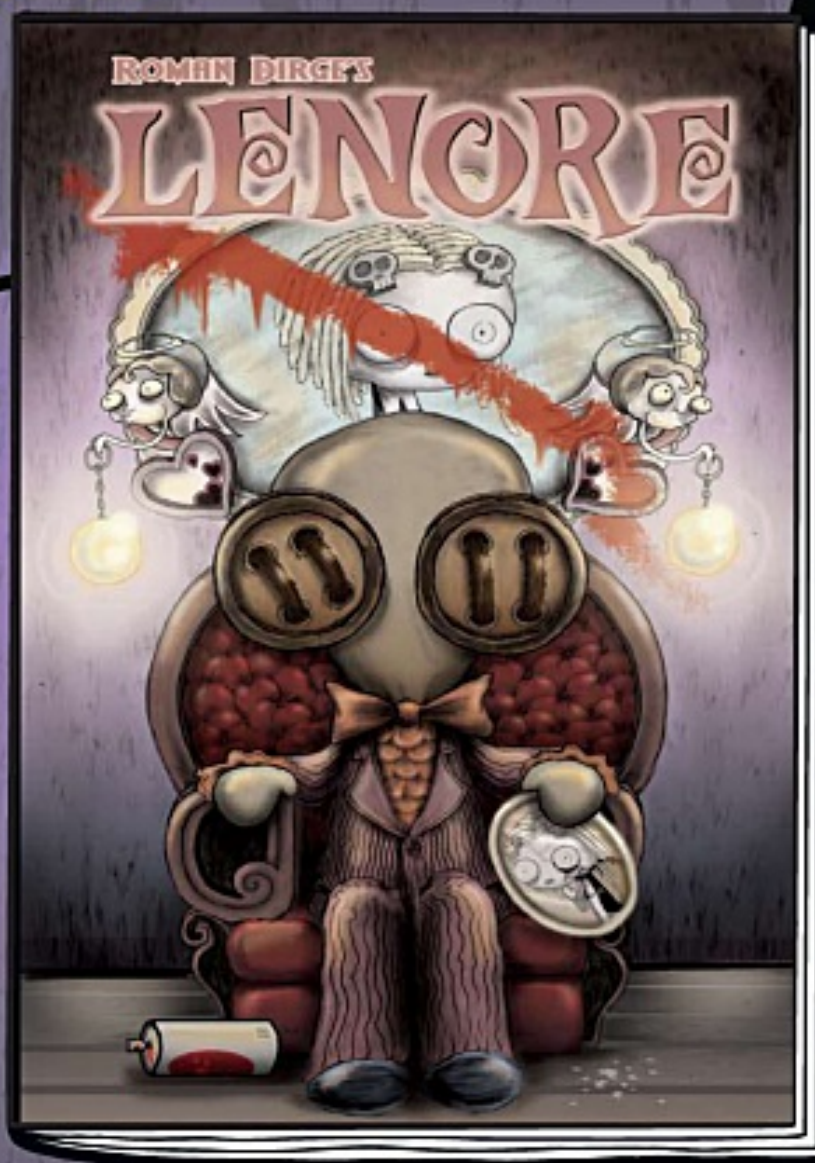
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